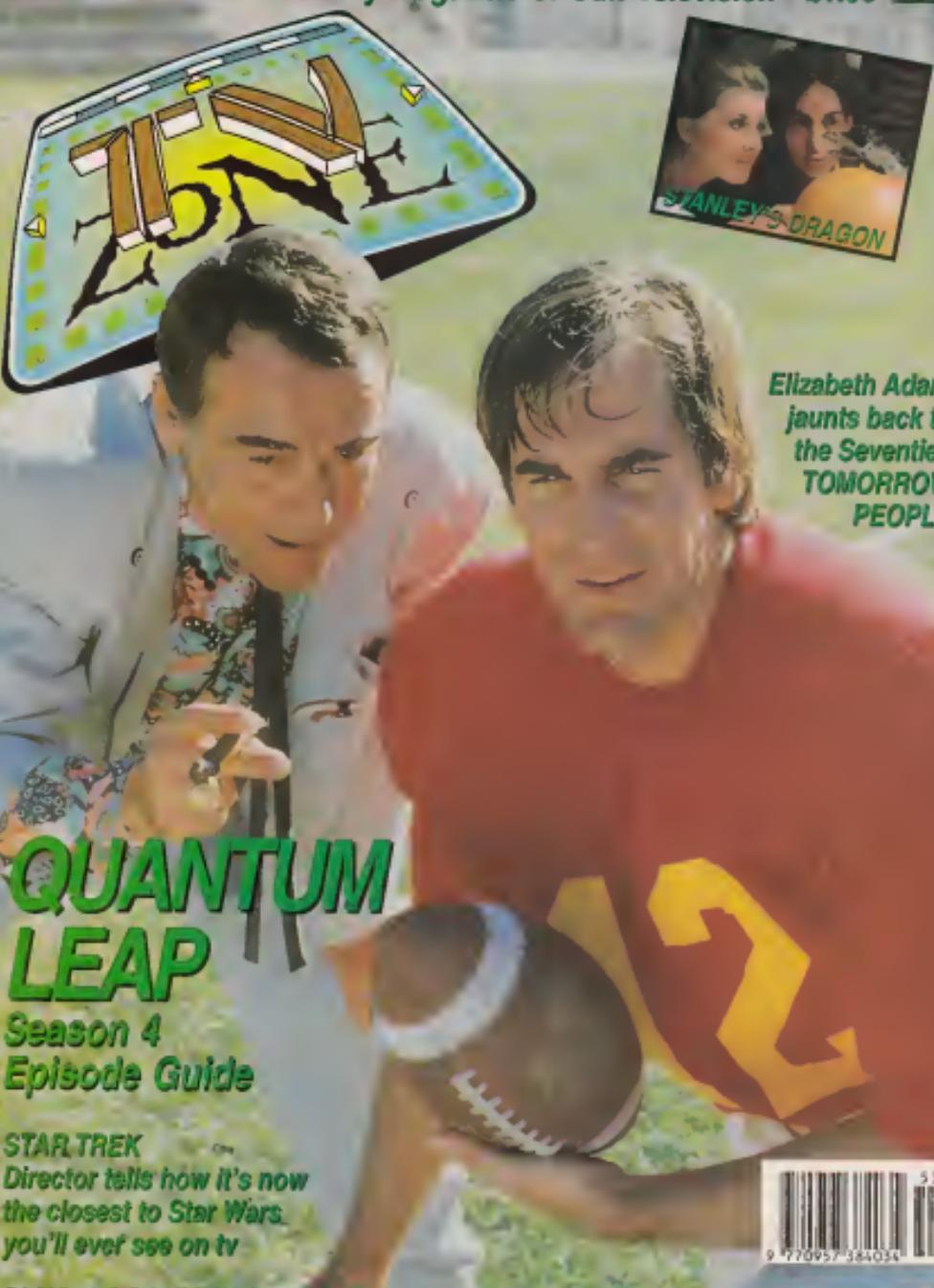


ISSUE 53

The Monthly Magazine of Cult Television £1.95

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Elizabeth Adare
jaunts back to
the Seventies
**TOMORROW
PEOPLE**

QUANTUM LEAP

Season 4
Episode Guide

STAR TREK

Director tells how it's now
the closest to Star Wars
you'll ever see on tv

PLUS: LOGAN'S RUN, BLAKE'S 7 and writing a new DOCTOR WHO book



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Editorial

Reaction to the airing of the new series of *Babylon 5* in the States seems to have been very positive, and anticipation for Channel 4's planned showing of the series in May grows daily in the UK. It is also heartening that this will be a series available to terrestrial viewers, rather than be a programme which can only be seen at the cost of a satellite or cable subscription. While there is no doubt that the satellite stations provide us with our widest range ever of programmes to watch — who'd have believed we could watch an early *Avengers*, *The Twilight Zone* and *The Next Generation* all in one day? — it is a shame that these programmes are consequently hidden from the wider audience of terrestrial television.

The next issue is published on the 21st April.

Jan Vincent-Radzik



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Compiled by Dominic May and
Edwin May

Who Film Panic

In the meantime, a mad rush is on to get a high-budget Hollywood Doctor Who motion picture in front of the cameras before April during which month the big screen rights revert to BBC Enterprises. Producer Felice Adler of Greenlight, who is working in conjunction with Laramie Pictures and an unnamed third party, is attempting to get the project up and running in time. Her partners Peter Latten and George Dugdale purchased the film rights back in 1988 and developed a script *The Last Time Lord* with writer Johnny Byrne. It is understood that although Byrne would finally be paid if this latest production went ahead, his script would definitely not be the one filmed.

Farewell Holmes

The Memoirs of Sherlock Holmes, currently being broadcast in Dolby Surround Sound, concludes on 11 April, almost 10 years to the day when ITV first broadcast *A Scandal in Bohemia*, episode one of a new 13-episode series. The Adventures of Sherlock Holmes began in 1984, and brings to an end Granada TV's long running affair with the Baker Street sleuth. Production of *Memoirs* was complicated by Edward Hardwick's non-availability to shoot *The Golden Price-Net*, arising from his role in the film *Shadowlands*, which resulted in the script having Sherlock's brother Mycroft (Charles Gray) brought back to assist. Further difficulties arose when Holmes actor Jeremy Brett fell ill, resulting in a hasty reworking of the script *The Mazarin Stone* to write out Sherlock and put Watson and Mycroft together instead. The final episode *The Covetous Box* sees a revitalised, and three and half stones lighter, Brett back to utter what he considers a very moving final speech and fitting end to the series: "What is the meaning of

JN-T's Successor Appointed?

The BBC continues to remain tight-lipped about its plans for Doctor Who with no official news about the new series being commissioned from Steven Spielberg's Amblin Television, but unconfirmed reports suggest that there is a new series producer, the first since John Nathan-Turner's departure in 1989. He is Peter Wagg, creator of Channel 4's *Max Headroom* character, who is working with Amblin and Universal with a brief to find an actor with the right degree of "eccentricity, sex appeal, gentleness, humour and a touch of darkness". Casting agents have apparently been hired to scour through names in both Britain and the US. One agent said, "Obviously it has to be someone who has global appeal, and the search is a big one, but British contenders seem to be getting high priority." Latest speculation has included Tom Cruise, Dudley Moore (again) and, most notably, Alan Rickman. Steven Spielberg has reportedly requested permission to remake classic storylines from the past 50 years using the latest technology to enable the limitations of the originals to be overcome, for example Daleks overcoming static. A BBC insider was quoted as saying "This is the key: taking it on while remaining as faithful to the original as possible... but people will no longer put up with static sets and endless confrontations in long corridors and gravel pits." It has been suggested that former Doctors may also be invited to make guest appearances, an idea constantly of interest to Jon Pertwee. The potential revival has not met with everyone's approval. A certain J. Gomma has been busy writing to various newspapers and appearing on Channel 4's *Right To Reply* presenting a 'Doctor Who Faux Chester', which denies attempts to revive the programme via an American route, while narrowly leading people to believe that the sole reason Doctor Who fans pay their television licence fee is to enable production of Doctor Who. An unnamed spokesman for BBC Enterprises is quoted as saying "Doctor Who is a British institution and the BBC will be seeking to look after its interests."

it? Watson? What object is served by this circle of misery and violence and fear? It must have purpose or else our universe is ruled by chance, which is unthinkable. But what purpose? There is humanity's great problem in which human reason so far has no answer." Virgin has released *The Television Sherlock Holmes* by Peter Haining and updated it to include some details from *The Memoirs*. Price £14.99.

The pulling power of Doctor Who continues, in this case for a Golf car. BBC Enterprises refused Volkswagen permission to use the Doctor to sell the Golf, as the advertising company came up with the ad line 'We've doctor'd the Golf. The new estate is 41% bigger on the inside than the hatchback...'. A BBC Enterprises spokesman was reported to have said, "We are less than amused to see the spirit, if not the legality of our rights to Doctor Who being used this way, but we understand the hold Doctor Who has on viewers and car buyers." So will the BBC now be aiming Doctor Who at car buyers?



TV News

Joe 90 is imminent for transmission on BBC1, and is being handled by the Children's department, apparently due to the lower price paid for it compared with *Captain Scarlet*. *Moonee*, based on Elizabeth Goudge's *The Little White Horse* comes to BBC1 in the Earthfast slot, and the Pip and Jane Baker series *Watt on Earth* has been dusted down for a repeat.

Sky One sees the start of the second series of *Star Trek: Deep Space Nine*, plus a premiere UK screening of *Highlander: The Series* (a second series is being aired in the US and funding is in place for a third) and *Kung Fu: The Legend Continues*. Also back is *The Young Indiana Jones Chronicles*.

UK Gold's *Doctor Who* schedule for April is *The Power of Kroll* (4 eps from 1st), *The Armageddon Factor* (6 eps from 7th), *City of Death* (4 eps from 15th), *The Creature from the Pit* (4 eps from 21st) and *The Nightmare of Eden* (4 eps from 27th).

BBC Two concludes the Honor Blackman episode of *The Avengers* on 20 April and commences the Diana Rigg era the next day. For those having difficulty keeping up with the screenings, the channel has confirmed it has the rights to repeat the series and is also negotiating to screen *The New Avengers*. Linda Thorson will attend an *Avengers* signing session at London's Forbidden Planet on 25 April. BBC Two starts showing the classic World War II comedy *Hogan's Heroes* at 5.30 pm weekdays from 4 April. The Family Channel is broadcasting the 13-part children's series *Escape From Jupiter*, which was a co-production between Film Australia and Japanese broadcaster NHK. Shot on 16mm film prior to finishing on videotape, the story concerns Michael (played by Daniel Taylor), who lives on Io, one of

Video Update - The Story So Far

- April**
- 1st Tripods 1: Space Vets 1
 - ST:TNG Vol 78: InterGalactic 1
 - ST:DS9 Vol 12: The Siege/Welcome Price 1
 - New Avengers Vol 4: Kicks for Kill (Parts 1 & 2)
 - The Saint: The Queen's Ransom/The Smart Detective
 - Strange Report 1: Report 4407/Report 4821
 - Strange Report 2: Report 3906/Report 3055
 - Avengers 10/11/12 (2: Thorson 1: Pegg to be decided) Tintin 1
 - The Champions 11: The Survivors/The Bodyguards
 - Fireball XL5/SuperCar 1/2 4 episodes per tape
 - Randall & Hopkirk 8: Smile Behind Vespa/All Work No Play
- May**
- 1st Doctor Who: Inferno (unreleased)
 - Ghost Light
 - ST:TNG 79: Gambit/BP/Hantasma
 - ST:DS9 13: Cardassians/Melora
 - Space 1999 18: Lambda Factor/The Science Species
 - The Champions 12: The Mission/The Gunrunners
 - Man in a Suitcase 6: Variation On a Million Bucks 1 & 2
- June**
- 1st Tripods 2
 - Space Vets 1
 - Moonbase 3 1
 - The Power Game 1/2: 2 episodes each
 - Space 1999 19: Dorzoo/Devil's Planet
 - Randall & Hopkirk 9: Sentimental Journey/Somebody Just Walked Over My Grave
 - Randall & Hopkirk 10: The Man From Nowhere/Just For The Record
 - ST:TNG 80: Dark Page/Attached
 - ST:DS9 14: Rules of Acquisition/Necessary Evil
- July**
- 1st Dr Who: Visitation/Black Orchid (one tape £16.99)
Destry of the Daleks
 - Red Dwarf V: Holoship and Cuisantine
 - Blakes' 7: all tapes re-issued at budget price
 - The Zoo Gang 1: Revenge Postdated/Mindless Murder
 - The Zoo Gang 2: African Misfire/The Lion Hunt
 - Gideon's Way 3
 - Strange Report 3: Report 2453 & 7931
 - ST:TNG 81: Force of Nature/Inheritance
 - ST:DS9 15: Second Sight/Sanctuary
- August**
- 1st Tripods 3
 - Moonbase 3 2
 - The Champions 13: Happening/Desert Journey
 - Jason K'Dept 8: 3 Page Before Dying/Who Plays Dummy?
 - Space 1999 20: The Immunity Syndrome/The Darians
 - Randall & Hopkirk 11: 2 episodes
 - ST:TNG 82: Parasite/The Pegasus
 - ST:DS9 16: Rivals/The Alternate
- September**
- 1st Dr Who: Rescues/Romans (one tape £16.99)
Documentary
 - 19th Wild Palms (complete)
 - The Champions 14: Nutcracker/Final Countdown
 - Strange Report 4: Report 3424/Report 4877
 - ST:TNG 83: Homeward/Sub Rosa
 - ST:DS9 17: Armageddon Game/Whispers
- October**
- 3rd Tripods 4
 - Moonbase 3 3
 - ST:TNG 84: Lower Decks/Thine Own Self
 - ST:DS9 18: Paradise/Shadowplay
- November**
- 7th Doctor Who: The Seeds of Doom

Single tapes are normally priced at £11.99 with doublepacks £16.99. The 5 September Doctor Who documentary release should comprise the expanded *Thirty Years In The TARDIS*, production of which was planned to commence on 1 March.

Book Update - The Story So Far

- (Please note: The list is subject to change)
- April**
- 4th ST 68: Pandoran Transgression (Hawke) £3.99
 - DS9: Young Adult 2: Stowaways (Brad Strickland) £2.99
 - 1st ST: Moon's Angels (J.A. Lawrence) £4.50
 - Doctor Who: New Adventure: Legacy (Gary Russell) Paradise of Death (Barry Letts)
- May**
- Star Trek Encyclopedia (Michael & Denise Okuda) £9.99
 - STTNG 30: Debtors Planet (Bill Thompson) £4.99
 - ST:DS9 6: Betrayal (Lou Titton) £4.50
 - STTNG: Q-In-Law (Peter David) Audio £8.99
 - STTNG: Guilliver's Fugitives (Keith Shadur) Audio £8.99
 - Doctor Who: New Adventure: Theatre of War (Justin Richards) Ltd Edition themed reprint collection - regeneration (mad order)
 - The EastEnders Programme Guide (Josephine Mumo) STTNG Make Up Effects Journal (Michael Westmore & Joe Nazzaro) £5.99
- June**
- 6th ST 70: Lost Years #3 Traitor Winds (L.A. Graf) £4.50
 - Starfleet Academy 4: Capture the Flag (John Vornholt) £2.99
 - STTNG Last Ep novellation (Michael Jan Friedman) hbk £9.99
 - Dr Who: New Adventure: All Consuming Fire (Andy Lane)
 - The Dr Who Prag Guide (Jean Marc Loffro) - revised
 - ST Adventure 6: Trick to Macworld (Stephen Goldblatt) £4.50
 - Loki & Clark: New Adv Superman Graphic Novel (John Byrne) £5.99
- July**
- 1st All I Really Need To Know But I Learned From Watching Star Trek (Dave Mannacio) £5.99
- August**
- 1st ST: Shadows on the Sun (Michael Jan Friedman) £4.50
 - STTNG: Q-Squared (Peter David) £9.99
 - 1st Doctor Who: New Adventure: Blood Harvest (Terrence Dicks) Missing Adv: Goth Opera (Paul Cornell) - 8th Doctor Graphic Novel (unconfirmed) £6.99
- September**
- 1st STTNG 31: Foreign Foes (David Galanter) £4.50
 - ST: ST, TNG & DS9 1985 Calendars £5.99 each
 - Starfleet Academy 5: Atlantis Station (V.E. Mitchell) £2.99
 - 1st Dr Who: New Adv: Strange England (Benson Messingham)
 - ST Adventure 7: Planet of Judgement (Ice Haldeman) £4.50
- October**
- 1st ST:DS9 7: Warchild (Esther Freesner) £4.50
 - ST 71: Crossroads (Barbara Hamley) £4.50
 - 1st Doctor Who: New Adventure: First Frontier (David Mcintyre) Missing Adv: Evolution (John Peel) - 4th Doctor Timeframe (David Howe) pbk
- November**
- 2nd ST: Graphic Novel: Back to the BatCave (Adam West) £5.99
- December**
- 1st STTNG 32: Requiem (Friedman & Ryan) £3.99
 - DS9 Young Adult 3: Phasers of Peace (John Peel) £2.99
 - ST Adventure 8: Devil World (Gordon Eklund) £4.50
 - Doctor Who: New Adventure: St. Anthony's Fire (Mark Goss) Missing Adv: Venetian Lollaby (Paul Hender) - 1st The Severance (Howie/Stammers/Walker) hbk
 - The Addams Family/Munsters Prag Guide (John Peel)
- January**
- 1st STTNG: Dark Mirror (Diane Duane) £4.50
 - ST:DS9 8: Anti-Matter (John Vornholt) £4.50
 - Making of Deep Space Nine (Judith & Gar Stevens) £9.99
 - Doctor Who: New Adventure: Parasite (Jim Mortimore) Missing Adv: Crystal Biophase (Craig Hinton) - 5th First Doctor Handbook (Howie/Stammers/Walker)
- February**
- 1st ST 72: The Better Man (Howard Weinsteim) £3.99
 - ST: Star Trek Federation (Gar & Judith Stevens) hbk
 - DS9 Young Adult 4: The Pet (Golden & Peterson) £2.99
 - ST Adv 9: Fate of the Phoenix (Mashak & Culbreath) £4.50
 - The Blakes' 7 Programme Guide (revised)
 - Doctor Who: New Adv: Fals The Shadow (Daniel O'Mahony) Missing Adv: State of Change (C. Bula) - 6th Dr
- March**
- Doctor Who: New Adventure: Set Piece (Kate Orman) Missing Adv: The Ghosts of N-Space (Barry Letts) - 9th The Red Dwarf Programme Guide (Steve)

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Audience

This issue reviews the ratings from week ending 2 January to 20 February 1994, a period which saw the debut of *The New Adventures of Superman* (aka Lois and Clark) on BBC1, *Planet of the Apes* on Channel 4 and *Red Dwarf* and *Quantum Leap* battling each other for supremacy on BBC2.

On 2, *Red Dwarf* was the eventual victor emerging with a 4.75 million average compared with *Leap's* 4.5m, although the latter managed to top BBC2's chart for week ending 9 January. *Red Dwarf II*'s performance could well prove noteworthy given that the first episode increased its rating by 700,000 viewers to 5.5m. *Red Dwarf* is so successful now that the first series was watched by four times as many viewers during this repeat run than on its original broadcast in 1988. *Star Trek* continued to impress consistently as age and number of screenings with a 3.78m average, only failing to top the 2 January listing because of the premiere of *Born on the Fourth of July*. *Captain Scarlet* faded during the period down to 2.5m from its previous 3.1m average, while *The Man From U.N.C.L.E.* virtually maintained its audience (2.4m).

BBC1's quirky *Superman* series commenced with a creditable 10.27m before averaging at 8.5m. Also on 1, *Absolutely Fabulous*'s average 10.8m for its first three episodes from series two more than justified Alan Yentob's decision to pack it from BBC2. Interestingly over 10% viewed it on video play-back in the week following rather than as transmitted. Repeats of *The Crystal Maze* will bring in healthy audiences to Channel 4 with a 2.8m average. Expect a virtual doubling when the new series begins in April. *Planet of the Apes* has performed well in the Sunday morning slot drawing 2.4m and building up an audience for *Little House on the Prairie*, which attracted 3m and measured *Doctor Who's* encounter with *The Green Death* on BBC2, which averaged just

Star Treks Update
Please note: The list is subject to change. Paramount satellite uplink dates are given first

The Next Generation - Season 7

(21 Mar) *Genes*: Barclay is suffering from the Yu, and Nurse Ogawa announces that she is pregnant. While Picard and Data are away, the crew suffer behavioural changes. They are devolving — Deanna is becoming an amphibian, Riker is a pre-historic man, and Worf is a rampaging Klingon animal... Guest cast: Ogawa (Patti Yasutake), Barclay (Dwight Schultz). Teleplay by Brannon Braga, directed by Gene McCaffrey.

(28 Mar) *Journey's End*: Picard is assigned to relocate a group of American Indians from a planet that is now Cardassian territory. Also features Wesley Crusher and the Traveller, and finds Wesley's career taking an unexpected change. Guest cast: Wesley Crusher (Wil Wheaton), Lakota (Tom Jackson), Admiral Necheyev (Natalya Nogulich), The Traveller (Eric Meryckx), Jack Crusher (Doug Wert). Directed by Cory Allen. Plot unknown. For Farscape (25th Apr). The series concludes with the two-hour story *All Good Things*.



Colin Baker as Barclay in *Genes*

the love of his life - a Cardassian fugitive. Guest cast: Nefima (Mary Crosby), Gerak (Andrew Robinson), Gul Toran (Edward Wiley). Teleplay by Tim Koenig and Cindy Marcus, directed by Robert Winkler.

(28 Mar) *Blood Oath*: Three aged Klingons arrive on Deep Space Nine — Koloth (from *Classic Trek's* *The Trouble With Tribbles*), Kor (from *Emend of Memory*), and their leader Kang (from *Day of the Dove*). They are seeking Dax, who decades ago made a pact with them to kill Albino, their greatest enemy. Dax risks her future with Starfleet to fulfil the blood oath. Guest cast: Kor (John Colicos), Kang (Michael Ansara), Koloth (William Campbell), The Albino (Bill Belander). Teleplay by Peter Allan Fields, directed by Winrich Kolbe.

Blood Oath Klingons Koloth (William Campbell) and Kor (John Colicos)

above Im (episode 3) became the first UK terrestrially screened episode to fail to even obtain this with 0.8m. *Mork and Mindy* did not benefit from its day change, hardly registering in the ratings and a similar fate befell *Rotisserie*.

X-Files made its debut on Sky One with 0.55m and went on to average 0.46m just defeating the return of *The Next Generation's* Seasons Five and Six which won 0.44m. The only ITV programme to figure this period was *The Tomorrow People*, which obtained between 3.5 and 4m. TV Zone 51's analysis failed to mention that the late night screening of *The Life and Loves of a She-Devil* drew an audience of over 5m, on two occasions making it the ninth most-watched drama on all four channels. Similarly Doctor Who: *Planet of the Daleks* was 10th most viewed drama for its final episode and the whole run averaged 3.6m, comparing favourably with season 26 from 1989.

Deep Space Nine - Season 2

(21 Mar) *Profit and Loss*: Quark risks everything to win back the love of his life - a Cardassian fugitive. Guest cast: Nefima (Mary Crosby), Gerak (Andrew



Chillers

Shooting got underway in Leeds on 27 February, on Yorkshire TV's *Chillers*, four one-hour contemporary psychological thrillers, designed to startle, shock and terrify. It will draw on the strengths of popular cinema releases such as *Nightmare on Elm Street* and *Fatal Attraction*. The first film, *Here Come The Mirror Men*, has been written by Stephen Gallagher (Chinatown) and stars Phyllis Logan, John Simm, Paul Reynolds, Matthew Scarfe, Mark Arden, Caroline O'Neill, Alex Knight, Rebecca Callard, Anna Kavanagh, Cheryl Marker and Christopher Routh. Transmission is expected on ITV before the end of the year.

Forthcoming

Judging Bryan Brown in the cast of *The Wanderer* (see TV Zone 52) are Tony Haygarth (Kingig)

and Kim Thomson (Virtual Murder). The series is produced by Steve Lannig and directed by Bob Mahoney.

ITV's new Richard O'Brien vehicle *The Ink Thief*, which was due to be shown in March, has been postponed until at least June. O'Brien plays a character who gains power over children's imaginations by stealing books and paintings and "bubbling them up in his Power Machine" and then drinking the resultant golden life-giving liquid. His co-stars include Toyah Willcox, Richard Ridings and Gary Martin.

Paul Abbott is producing the second series of *Cracker*, which will be written by Jimmy McGovern and newcomer Vicce O'Connell.

Vincent Price: My Life and Crimes is a one-hour documentary about the late Horror film actor, made by Henselberg Films, which mixes classic film clips and rare interview footage and

OUT OF THE BOX

What's on around the UK

To you send your tips on what's on in the UK and we'll tell us all about it in the next edition.

Please note: The list is subject to change.

Bu (Monday - Friday)

| | | |
|-------------|--|---------|
| 00.00 | The Outer Limits (from 18 Apr) | Sky One |
| 17.00/22.00 | Star Trek | Sky One |
| 20.00 | The Avengers | Bravo |
| 23.30 | The Twilight Zone (to 5 Apr) | Bravo |
| 23.45ish | Doctor Who | UK Gold |
| Mondays | | |
| 17.00 | Batman | SAC |
| 18.00 | Babylon 5 (from May 9th) | C4 |
| 20.00 | X-Files (from 4 Apr) | Sky One |
| 21.00 | Memoirs of Sherlock Holmes (to 11 Apr) | ITV |
| 22.00 | Northern Exposure | C4 |
| 23.00 | Get Smart | Bravo |
| Tuesdays | | |
| 16.40 | Watt On Earth (from 5 Apr) | BBC1 |
| 17.10 | Dark Season (to 28 Mar) | BBC1 |
| 18.00 | Batman | C4 |
| 18.00 | The Invisible Man | Bravo |
| 18.30 | Toechy the Battery Boy | Bravo |
| 19.00 | Dr Who: Paradise of Death (from 12 Apr) | Radio 2 |
| 21.00 | Quantum Leap | BBC2 |
| 22.30 | Tales Of The Unexpected (from 5 Apr) | Famly |
| Wednesdays | | |
| 17.10 | Dark Season (final episode 30 Mar) | BBC1 |
| 17.10 | Mooneagle (from 6 Apr) | BBC1 |
| 18.00 | Star Trek (to be replaced by TNG) | BBC2 |
| 18.00 | Mork and Mindy | C4 |
| 23.00 | Get Smart | Bravo |
| Thursdays | | |
| 16.40 | Stanley's Dragon (from 7 Apr) | ITV |
| 16.40 | Watt On Earth (from 7 Apr) | BBC1 |
| 18.00 | The Crystal Maze | C4 |
| 22.30 | Tales Of The Unexpected (from 7 Apr) | Family |
| 22.40 | Something Strange | HTV |
| Fridays | | |
| 18.00 | Captain Scarlet | BBC2 |
| 18.25 | The Man From UNCLE | BBC2 |
| 19.00 | The Twilight Zone (from 15 Apr) | Bravo |
| 21.00 | Red Dwarf III | BBC2 |
| 23.00 | Get Smart | Bravo |
| Saturdays | | |
| 09.00sh | Parallel 9 (from 23 April) | BBC1 |
| 11.00sh | Joe 90 (from 23 April to be confirmed) | BBC1 |
| 11.00 | Bill & Ted's Excellent Adv (to 23 Apr) | Sky One |
| 11.00 | The Stone Protectors (from 30 Apr) | Sky One |
| 11.30 | The Mighty Morphin Power Rangers | Sky One |
| 12.00 | I Spy | Bravo |
| 12.30 | Toxic Crusaders (from 16 Apr) | TCC |
| 13.30 | The Twilight Zone (from 16 Apr) | Bravo |
| 14.30 | Bewitched | Sky One |
| 15.30 | The Invisible Man | Bravo |
| 16.00 | Wonder Woman | Sky One |
| 17.30 | The New Adventures of Superman | BBC1 |
| 18.00 | Survivors | UK Gold |
| 18.00 | Young Indiana Jones (from 9 Apr) | Sky One |
| 19.00 | Kung Fu: Legend Continues (23 Apr on) | Sky One |
| Sundays | | |
| 00.30 | Monsters | Sky One |
| 09.30 | Incredible Games | BBC2 |
| 09.00 | Doctor Who (Omnibus) | UK Gold |
| 10.30 | My Favourite Martian (to 10 Apr) | TCC |
| 10.45 | Planet of the Apes (to 10 Apr) | C4 |
| 11.00 | Bill & Ted's Excellent Adv (to 24 Apr) | Sky One |
| 11.00 | The Stone Protectors (from 1 May) | Sky One |
| 11.30 | The Mighty Morphin Power Rangers | Sky One |
| 12.30 | Toxic Crusaders (from 17 Apr) | TCC |
| 12.30/14.00 | Worzel Gummidge (to 10 Apr, 14.30 17 Apr on) | Bravo |
| 12.00 | Survivors | UK Gold |
| 13.25 | The Fugitive | BBC2 |
| 14.00 | Lost In Space | Sky One |
| 16.05 | Escape From Jupiter (from 10 Apr) | Family |
| 20.00 | Star Trek: Deep Space Nine (from 3 Apr) | Sky One |
| 21.00 | Highlander: The Series (from 3 Apr) | Sky One |
| 22.00 | Tales Of The Unexpected (to 3 Apr) | Family |

commentary by Price. It was launched at last month's Monte Carlo programme market. A forthcoming edition of ITV's *The South Bank Show* is being devoted to Horror writer and director Clive Barker.

Work has been completed on mini-series Stephen King's *The Stand* and the result will be seen on ABC TV this May. The cast includes Laura San Giacomo, Miguel Ferrer and Matt Frewer and Mick Garris is the director. *Scavengers* is a new Sci-Fi adventure game show for ITV, where contestants have to overcome alien life forms, lethal pollution, deadly and uncontrollable machines and inhospitable terrain to subdue the spoils of an intergalactic war.

Production company JGTV is looking for physically fit participants between 18 and 45, who are practical, outgoing and interested in Science Fiction. If interested write for an application form enclosing an SAE to Scavengers, PO Box 333, Tiverton, Cornwall TR1 3YW. ITV has purchased a 13-part children's series *Tales From The Crypt-keeper* from animation house Nevada. Broadcast by US network ABC last Autumn, it is an animated collection of Horror Fantasy stories with a moral.

Mace Neufeld and Robert Rehse (executive producers of films *Batman* and *Patriot Games*) have signed a development deal to bring a live-action series of comic strip *Terry and The Pirates* to tv screens. As part of its 1994/5 season Buena Vista Television is investing \$50 million in animation including a drama series entitled *Gargoyles*, which is to be the first action-adventure from Disney's TV Animation factory.

The Children's Channel is developing *Meg Foster*, a soap opera about a schoolgirl superhero, which it hopes could become a long runner.

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STAR TREK THE NEXT GENERATION



LAST EPISODE NOVELIZATION

MICHAEL JAN FRIEDEM

The cover for the novelization of the last *Next Generation* tv episode, well... almost!

producers of *A Christmas Carol* have been nominated for Best Actor and Best Production awards respectively by the Society of West End Theatres. Dawn Arrey has quit the ITV Network Centre as controller of children's programming to join Channel 4 as director of arts and entertainment. Arrey's children's policy has been to encourage Fantasy programming on ITV and some producers are concerned that her departure may result in a commissioning cessation if her successor differs in policy.

Further to *TV Zone 51* when we high-handedly rumoured a *Red Dwarf* motion picture, Grant Naylor Productions has indeed been negotiating with two US studios with a view to making it a reality.

Star Trek production company Paramount was finally taken over by Viacom, who paid \$10.1 billion for the privilege, after five months of negotiations. The BBC has sold *The Borrowers* to Czechoslovak broadcaster NOVA TV. The series has again been nominated for best children and youth programme at this year's Indie Awards.

Meridian TV has sold *Eye of the Storm* to German broadcaster ZDF. French tv channel M6 is screening *Thunderbirds*. The cult comedy series *M*A*S*H* is being shown for the first time on Sky One, but with a laughter track, having been shown since 1974 on the BBC without the need for one. *SeaQuest DSV* has been nominated for a US TV People's Choice Award as favourite new tv drama.

Trek Specks

The Next Generation and *Deep Space Nine* were the third and fifth most-watched syndicated shows in the US during 1993. Only *Wheel of Fortune* and *Jeopardy* outdid *TNG*, while Oprah Winfrey pipped *DS9* for fourth position. The next most popular drama was *Baywatch*, in 19th place!

Shorts

Patrick Stewart and his one-man



FILMING THE FANTASTIC

PAUL LYNCH PART TWO



Battle Lines

Sisko and Bashir
discover a war with a difference

WHEN THE producers of *Star Trek: The Next Generation* were getting ready to launch a new spin-off series set on a distant space station, they knew it was important to put together a stable of their most dependable directors. Not only did they need to be well-versed with the technical demands of the *Star Trek* universe, but they would also be instrumental in shaping the new series into its own entity.

Mini Movies

Having directed five episodes of *The Next Generation*, including the acclaimed *The First Duty*, Paul Lynch seemed like a natural choice to helm *Deep Space Nine*. "It's a whole new world," he explains during a break from *Battle Lines*, the last of his episodes for the first season. "It's also the most expensive show that's ever been on television. *The Next Generation* is a million five an episode, and this is about a million nine. Each episode is a mini-movie; it's the closest to *Star Wars* as you'll ever see."

For Lynch, directing some of *Deep Space Nine*'s earliest adventures meant a long list of problems to solve. "There are a lot more special effects," he claims, listing some of his biggest stumbling blocks. "The sets are more complicated. When you see some of them, such as the Promenade

— I always want to call it 'The Gallera' — it's a very impressive set. It's built on two levels, and is quite different from anything on the Enterprise.

"It's also lit differently, much moodier, much darker. I took a friend of mine who was visiting to see the Enterprise, and he said, 'How wonderful, how bright and clean it looks!' and it does. The sets on *Deep Space Nine* are quite dark and quite complex."

Lynch's first episode of *Deep Space Nine* was *A Man Alone*, a complex

O-Less Directing comedy



storyline featuring several divergent plot lines. "There were three stories, each one with its own past, and its own beginning, middle and end. Obviously the one with Odo being blamed for the murder was the most important, because he was in serious jeopardy."

"The most pleasurable part of *A Man Alone* was a scene where O'Brien's wife and Rom [Quark's brother] have a discussion as they make their way through Quark's Bar. That was fun for me, because it wasn't simply the two of them standing there."

Battle Lines immortal adversaries



"I worked out the shot so they walk down the entire length of this bar, and it tied in with what the dialogue was all about. In this case, that was her pleading with Rom to send his kid to school, and him trying to do his job in the bar and hoping she will disappear. She keeps on with him, not wanting to disappear right up to the end, where it is left undecided, and she makes one last plea. It was pretty and then all the way through I liked that scene a lot."

Lines to Remember

In contrast with *A Man Alone*, Lynch's next story, *Babel*, concentrated on a single storyline, as the inhabitants of Deep Space Nine fall victim to an aphasia-like virus which robs them of their ability to communicate. "That was pretty much a straight, driving story of a disease that afflicts the station, and how they deal with it, and the fight they go through. It was pretty much an A-line story from beginning to end."

With *Babel*, Lynch was confronted with the ultimate in tongue-twisting dialogue, as the cast members had to recite normal words, but in unusual combinations. "The note came from the producer, that for whatever reason, the lines were not to be changed from how he wrote them. They were to be specifically spoken, and I said fine, and that's how they memorized the lines.

"There was one line —" Lynch turns to his script supervisor who is sitting nearby. "— what was the line from *Babel* that everybody was doing yesterday, Judy?"

"Dinner to bug," comes the response.

"That's right, 'dinner to bug,'" Lynch smiles.

"That's what O'Brien says on the bridge when it first hits him. It eventually became the running line around here!"

Lynch returned to *Deep Space Nine* a few weeks later for *Q-Less*, which he describes as a 'screwball comedy.' "It was the most difficult one to do, because comedy is timing and comedy takes time, but it was also the most rewarding.

"In *Q-Less*, Q and Vash meet again, and what makes it fun is the relationship between the two characters. The staging and

timing were difficult to do, because it's kind of a SF comedy. You've got the fence going on, but you've also got Q appearing and disappearing, and in the process he changes his clothes. The time it took to do that was just incredible, with the actors running back and forth changing their clothes, locking off the cameras and moving people around. There were some very long hours working on that one."

Lynch adds that while the shooting was made easier by John De Lancie, who has been playing Q since the *Next Generation* pilot seven years ago, the technical challenges of *Q-Less* were still difficult to master. "Remember, you've got three actors, all of whom have to react at exactly the same time. It takes several takes to get three actors in the same place, timing it exactly even if they're all great actors. You've got to time it just right, and that's what was difficult. It still turned out to be a great show."

Tribal Fighting

Less difficult was *The Passenger*, another mystery story, which the director likens to the work of Hitchcock, Murnau and DePalma. That was followed by *Battle Lines*, Lynch's last *Deep Space Nine* episode to date. "It's a combination of characters and action," he elaborates. "To me,



it seemed to be a parable about the Eastern Bloc tribal fighting."

Having spent a large part of his career working in Science Fiction, Lynch expresses a great fondness for the genre, although he remains outspoken about some of the recent entries into the field. "My girlfriend is 26, and she and her friends don't watch tv," he declares. "They may watch a bit of sports or news, or rent videos, but generally the only shows they watch are *Star Trek* [The Next Generation] and *Deep Space Nine*. I think the future of television is in something to do with the *Deep Space* stuff or *The Next Generation*, that deal with the technology and unusual stories."

"I think one of the reasons they don't watch television anymore is they've basically seen all the stories, and with some of the shows that truly misfire, like *Space Rangers* which is 'cops in space', there's just no hope. Nobody wants to see cops in space. They don't even want to see cops on Earth anymore, unless it's reality. If it's reality programming, they'll watch it, but to see fictional cops and things like that, I don't think there's a hope in Hell."

Does Lynch have a theory for this failure? "I think the sort of show threatens people, and people don't want to be threatened. They want to escape. You can provoke as long as you do it in a distant galaxy far away."



Battle Lines: Kira
in fighting form

"I worked out the shot so they walk down the entire length of this bar, and it tied in with what the dialogue was all about. In this case, that was her pleading with Rom to send his kid to school, and him trying to do his job in the bar and hoping she will disappear. She keeps on with him, not wanting to disappear right up to the end, where it is left undecided, and she makes one last plea. It was pony and there's all the way through I liked that scene a lot."

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Big Money

"Last year," Lynch continues, "Star Trek made \$5 million dollars for Paramount, according to *California Business*. What is the point of spending \$700,000 an episode, and doing a bunch of shows that nobody really wants, that fail in the ratings, and then dies after a year?"

"The whole ambition I should think, is to do a series like *Deep Space Nine*, and spend the two million dollars so you can get it back. What's the gamble? *The Next Generation* did it. *Deep Space Nine* did it. If you spend the money on a quality product, people will watch it."

As if on cue, one of the assistant directors approaches Lynch and tells him they're ready to start shooting the next scene. The director smiles, it's obvious he's enjoying every minute of his time on the *Deep Space Nine* set. Although this may be his last visit to the final frontier for some time, Lynch looks forward to his next visit, whenever that may be.

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Battle Lines Kim in fighting form

TV GUIDE

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Babel DS9's future depends on the feuding foes



"It's amazing that the syndicates and the networks haven't caught on. I think they've all missed it."

According to Lynch, *The Next Generation*, and now *Deep Space Nine*, have set the standard by which SF television will

now be judged. "What started on *The Next Generation* grew and grew and grew, both in story content and in make-up and effects and everything else, and its gotten better and better, from its first year right up to today. *Deep Space Nine* will replace it, and then that will go five years and spawn something else, whatever that may be, I don't know. I do believe that's what people want to see."

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Joe Nuzzaro

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More Blake

D Morris

Tolliside, Worcester

Isn't it about time your magazine started to do more features on *Blake's 7*? Every time I buy your magazine it's always full of *Doctor Who* and *Star Trek*. I'm not over keen on either of these programmes but *Blake's 7* was a very good programme, well acted, full of both serious and funny scripts.

I think, as I suppose many others do, that it should never have been axed. They should have brought the show to a proper end, not leaving everyone guessing. We've been guessing for over ten years. They need only make a film and it would please a great many fans. I know I would like to see *Blake's 7* back on my screen.

I mean we have to sit through *Doctor Who* and *Star Trek*. They still make new adventures for *Star Trek* and they're hoping to make more *Doctor Who*. Yet these shows didn't come anywhere near the standards of *Blake's 7*. The characters in *Blake's 7* were unique to say the least. No one could match Paul Darrow for his portrayal of Avon, he was mean and moody, yet could show signs of vulnerability. All the characters in *Blake's 7* were very well played. Please, BBC, bring it back.

Editor: TV Zone has already given extensive coverage to *Blake's 7*, and we will certainly return to the series, but, by way of a seemingly imminent TV Zone reaction, this issue features an interview with *Blake's 7* director *Peter Venables*.

Nightmare

David Thomas

Penzance, Cornwall

The other day, I woke up from a very nasty dream. In this dream,



Standby to relaunch *Stingray*

Photo: R. MC

I dreamt that the BBC had sold *Doctor Who* to America, who promptly cocked-up the series by putting a second-rate American actor at the helm of the TARDIS, which had, by the way, grown a pair of legs literally coated with bright red lip stick. I went downstairs and switched on UK Gold and, to my horror, I discovered that it was not a dream: the BBC are actually thinking about selling *Doctor Who* to the Yanks!

I think this is a betrayal and insult to all loyal fans of *Doctor Who* who care about the series. If the BBC wish to kill the series, why don't they do it with a little dignity — maybe one final stand-off between the Doctor, the Master, the Daleks and the Cybermen, in which the Doctor is finally exterminated? Better a quick, clean death than a long, drawn-out death in an American format. These are my feelings on the matter. I do know they're extreme, but that's how I feel about the subject.

Oz Who

Steven Catoe
New South Wales,
Australia

Doctor Who is back! A new Australian children's series, *Mission Top Secret*, which recently finished its run on the Channel Ten network, is just like the *Doctor Who* of the early 1970s.

Mission Top Secret was created by Roger Mirams, who is best known to fans of cult television for *The Lost Islands*, a series about a group of teenagers of various nationalities shipwrecked on an island where society is still on the same level

as Australian colonial society, and which left an indelible impression on the minds of we Australasian children of the Seventies! (Editor: And in Britain also).

His latest series involves the adventures of Sir Joshua, an investor, and his 'companion', Albert and Victoria, as they fight the Master-criminal, Savage. Oh yes, each story is broadcast in four parts. Not only that, Sir Joshua owns a broken-down time machine.

The plots vary from borderline SF (the recovery of a crashed space laboratory) to straightforward children's drama (chasing a stolen horse).

To be brutally honest, *Mission Top Secret* isn't in the same class as *Doctor Who* or *Timeslip*, two series which made the transition from children's programme to adult entertainment — nor is it in the same class as *The Girl from Tomorrow* — but *Mission Top Secret* might, just might, be the series that fills the niche left by the departure of *Doctor Who*. Speaking of *Doctor Who*, I read in a local newspaper that a production house in your country was going to make a gay version — have you heard anything about it?

Editor: We contacted the company and they have confirmed that a gay version of *Doctor Who* is indeed 'being discussed'. More news as it comes in...

Trek Trash

M A Badger
Telford, Shropshire
When I first saw *Star Trek* a few years ago, I loved it! I even

enjoyed seasons one to four of *Star Trek: The Next Generation*. Seasons Five and Six, however, appeared to me to be a show running out of ideas and central characters becoming dull. Then came *Star Trek: Deep Space Nine*, and, in frankness, I'm opinion a waste of an hour in front of the video. Now we have *Star Trek: Voyager* on the way? *Star Trek* is no longer entertaining, it's nothing special and nothing new and has been done to death with spin-offs and movies.

Call me what you like but to me *Star Trek* has had its day and is now just another tv show.

Fishy Pair

Editor: C Sava of Pounds End, Enfield wrote to the BBC to find out what had happened to the final two episodes of *Stingray*. Lee Rogers of the BBC's *Viewers and Listener Correspondence* section replied with the following letter.

I am sorry to hear you were disappointed that the last two episodes from the recent series of *Stingray* repeats were accidentally replaced with the first two episodes. I have been in touch with the Programme Acquisitions Department who assure me they will try to make amends. I understand we have the rights to show this series again, and we will make sure that every episode is included. In the meantime, if there is an opportunity before they show *The Lighthouse Dwellers* and *Aquaman* of the year on their own, we will certainly do so.

Quantum Praise

Will Griffin
Portishead, Bristol
I have read a lot of criticism

about the fifth season of the brilliant *Quantum Leap*. Well, from what I have seen of the series so far, the attacks that have been made are unfair and unjustified.

The fifth series as a whole has been entertaining — my favourites were *Killer Tree*, *Nowhere To Run* and *Lee Harvey Oswald*. Since pretty much everything I've read about this season has been negative, it would be nice to hear something positive for a change. The fifth season may have changed things and moved a few rules about, but some of the best episodes of all have been like this — *The Leap Home*, *The Leap Home Part II* — *Vietnam*, *The Leap Back* etc. As for the new theme — well, I like it, but I still prefer the old one.

With such episodes as *Trilogy Parts II and III*, *Revenge*, *Return* and *Mirror Image*, all of which I await with bated breath, to come, there is still a way to go for British viewers. I hope Season Five will not see the end of *Quantum Leap*, certainly it is the best programme on tv, and if the fans are prepared to stick with it, even the ones that didn't think much of the final (?) series, perhaps we will see more of Sam and Al in the future.

X-Factor

Paul Madden

Workshop, Notts

I was just about to do this letter when your latest special came into the shop. I can't tell you how pleased I was when I noticed that *X-Files* was on the cover.

I really enjoy watching the programme on Sky and I have every episode to date on tape and I'm looking forward to taping the rest of the series. I was however a little disappointed to find out that the article was only two pages long. As a big fan of the paramilitary myself I think that the *X-Files* is one of the best things to happen to tv in a long time.

I do understand that in the series is somewhat new you may not have a whole lot of background on the show. However anything is better than nothing, how about an episode guide especially as Sky is for some reason showing the episodes without their individual titles. Also some jugs-ups would be appreciated. By the way, David Duchovny's portrayal of Fox Mulder is brilliant and not at all bland.

Apes Hit

Rob Bagnall

Leek, Staffordshire

It is not unusual for tv shows viewed in childhood to prove disappointing when revisited years later for a new generation. One pleasant exception to this 'rule', however, is the spin off from the classic film series, *Planet of the Apes*. In my early years, I can remember the programme being something of minor cult. We had the action figures, comic books and masks, which all, tragically, went the way of all flesh. (Why are kids unable to spot future collector's items, while they're trashing them in the garden?)

Though lighter in both plot and tone to the rather philosophical, deeply thought-provoking movies (all humans can actually talk in the tv series), the show still manages to make a few intelligent observations about the folly of human-kind and its inevitable self-destruction, without suggesting that the ape civilization has all the right answers either.

Basically a formula situation, somewhat over-used in Fantasy television since *The Fugitive*, the entertainment comes not so much from the stories as the characterisation. After his memorable portrayal of the sympathetic chimpanzee.

Cornelius, in the original movie, Roddy McDowell here plays a similar simian, the outlaw on-the-run Gaylen. Helped memorably by competent performances from Ron Harper and James Naughton as renegades

Harmon, Verdon and Burke, with some witty dialogue exchanges between the three protagonists, great support from their arch nemesis Uto, played perfectly by Mark Lenard, and the stunning ape make-up, still brilliant even by today's high standards.

It all adds up in an enjoyable piece of nostalgia, and the best season I can think of for getting up before midday on a Sunday morning.

I have read that only fourteen episodes were made. Is this true, and if so, does Channel 4 intend to screen them all, and are they being broadcast in their original order?

*Editor: These were indeed only fourteen episodes of *Planet of the Apes* made. Channel 4 intends to show them all and maintain them in their correct order.*

*The apes did in fact return to the small screen in 1976 in a thirteen-episode animated series called *Return to the Planet of the Apes*. The series was a curious mix of the blues, the tv series and Pierre Boulle's original novel. Uto and Zira were the 'bad' apes who this time around had modern day technology to aid them in pursuit of three new ones travelling astronauts. Cornelius and Zira were the friendly chimpanzees who sympathized with the plight of the three. Jeff and Judy*

Agnew Special and found it very interesting especially the article on Probe which I remember quite well from when it was on. I'm sure that a lot of your male readers will be pleased that you actually printed one of 'those photographs' of Kay Manning. To redress the balance, how about printing one of John Levene as he appeared in episode six of *The Time Master*? That is if they haven't all been snapped up already!

Editor: We leave the final word on 'those photographs' to a reader from rather further afield than normal...

Scandal

Dalek Supreme

Dalek City, Skaro

I wish to protest in the strongest possible terms about the publication of that obscene photograph of the human female cowering made with one of our great and illustrious numbers. This making-up of scandal comes at a particularly unfortunate time for our noble race, as the Emperor Dalek and I, together with the council, have been making efforts to inject a new moral imperative into Dalek policy; we like to call it 'Back to Basics'.

Our record of violence and abuses of human rights is far from exemplary, this is true, but in terms of moral rectitude and personal conduct we are invincible, invincible, no loyal dalek would submit to such obscenity and depravity, your readers should know that the dalek shown with his manipulations in such pernicious straits was only a descreted shell — yes, the pornographers stooged so low as to use the remains of a deceased war hero, who persisted in the scrotal affair at Alderley House in 1972, to execute their lewd imaginings! Such is the desperation of the scandal-mongers. Furthermore, we understand that there is another supposedly compromising picture being circulated, even reproduced on the underside of someone's video tape with the approval of our kin at the BBC, a 1967 photograph purporting to show our very Emperor himself hanging from the ceiling with all his sensor bells on display! If you dare to print this filth, Wandsorth will know the meaning of scorched earth policy. You will be exterminated!

Editor: We just don't care do we? Til next month...

The Emperor Dalek — sensor balls and all!



ELIZABETH ADARE

Elizabeth Adare in 1994 Photo: B. J. Denton



LOOKING BACK AT THE TOMORROW PEOPLE

LONG before four children materialized on an island in the Pacific, there was a generation of The Tomorrow People who needed helts to jmat. Long before there was a buried spaceship, there was a hidden base in the London Underground, and a biological computer called TEM.

Elizabeth and John (Nicholas Young) dust off the cobwebs on *TEM*

and before Adam, Megabyte, Ami and Kevin, there was John, Stephen, and Elizabeth.

Elizabeth Adare played Elizabeth throughout seven seasons of *The Tomorrow People*, joining the show for its second year in 1974. She had initially started acting as a hobby, then went to theatre

school and embarked on a full-time course. Walk-on parts were followed by more substantial television and theatre work, until she learned that producer Ruth Boswell and series creator Roger Price were auditioning for a young female lead to replace the recently departed Sammie Winskill in *The Tomorrow People*.

Latent Puberty

"At the time they were looking for a young person, aged fourteen or so," says Elizabeth, "but they hadn't been able to find a fourteen year old black person. I went with bunches in my hair and wearing a short skirt and tried to be fourteen."

"I had to read the scripts along with Roger [Price] and Ruth Boswell, then they did a screen test to see how it looked, I thought I hadn't got it because that script was written for a younger person and the whole point about the *Tomorrow People* was that as you got into puberty, if you had this power within you it would emerge. Then Roger decided to make her a student teacher, and I could play it more or less my own age. I was described as having 'latent puberty', which was the reason it didn't come out at the right age!"

"They asked me what my favourite name was, so I said Elizabeth, and that's how I came to use my own name for the show."

At the time of her audition, Elizabeth had not had the opportunity to view all of the





Photo © Thames Television Ltd 1989

Above: Elizabeth found herself in various costumes and situations

first season's thirteen episodes. "I had seen a couple," she admits. "It was shown quite early in the day so I was generally working. I liked the idea behind it; what was captivating about it was that it felt it could almost happen. Around that time people were into the paranormal and telepathy, so there was something believable about it."

Psychic Tests

Roger Price's own interest in the paranormal encouraged him to take his principal cast along to a parapsychologist based in Twickenham, who conducted the famous 'which card am I holding' test on them. "We were just hopeless!" Elizabeth laughs. "I think it was Roger's dream that he would actually find someone who was telepathic, and then he could really sell the programme!"

Elizabeth admits that she found the series, which was made during the formative years of television special effects, a

perfect opportunity to widen her experience. "I learned an awful lot from that series technically. The whole thing of using Chromakey, and then disappearing and appearing while other people were moving — we pioneered a lot of that. Roger had a brilliant mind, and we all got involved. I think it really just showed me about the running of tv. It's so important when you're doing a piece of drama or whatever to know what's going on in the gallery, and know what they might be thinking or feeling. Because we were allowed that freedom — we were allowed into the gallery when we weren't filming — it gave us that overall picture. Roger gave us a lot of freedom in rehearsal, and we could change things if we felt our characters wouldn't say something."

The least enjoyable aspect of working on the production was the continual hold-ups, frequently caused by the arduous process of getting the visual effects right. "The technicians liked working with us because it meant overtime! It was very slow, and Roger was creative as well, and trying new ideas, so it took an awful long time to film. We were sometimes in there just getting things right, because he was a perfectionist. The lighting technicians, the costume people, the make-up people, everyone had to do things that were so unusual, but it made their jobs interesting. I think Ruth was the only one who really

Mental communication with the aid of TIM



picked because she was the producer and she had to pay for any over-runs."

Did anything ever go drastically wrong on the show? "There were mistakes all the time. Things that technically didn't work out, and as a team there were a lot of laughs. We all forgot lines and those sort of things. We rehearsed quite thoroughly beforehand and once we got into the studio it was really about the effects and keeping the momentum there."

Clashing Colours

Elizabeth Adore cites her début adventure, *The Blue and the Green*, as a favourite. The story concerned a trend among young people for wearing a coloured badge, blue or green, which developed into an obsession and resulted in open confrontation. "That caught the imagination of a lot of young people, but we were worried about that because the blues and the greens were fighting in the episode. We were concerned in case children started to think of themselves as blues and greens.

"There was another one where we wore things like wet-suits (*The Living Skins*) which were supposed to cling to our skins. It was things like that which really caught people's imaginations."

Elizabeth remained with the show throughout seven seasons, enjoying it immensely, and satisfied that she was steadily employed. "Towards the end I went



Stephen (Peter Vaughan-Clarke) shows Elizabeth her jaunting belt

Make-believe Space walk using the Chromakey process



out of the series for a little while, and had just head and shoulders shots, because I had my baby, who is sixteen now! I went back after. It was quite sad the way it finished. By that time Thames had got a bit tired of having younger people around, and were looking for new things. Roger moved on and did a magazine programme with Pauline Quirke."

Breaking Up

For most of the cast it was an amicable ending to a long-running association. "We were all still talking when we left. Sometimes that can be difficult, but it was a good team. I made some friends and learned about television making. Certainly as a team we saw each other for a while after, but then Philip [Gilbert] moved further out into the country and Nicky [Young] set up his own modelling agency. I did keep in touch with Peter Vaughan-Clarke for a while, and Mike [Holloway] I really haven't seen."

Conference-time for
The Tomorrow People



Some of the cast have admitted to feeling that the series declined greatly after the first few seasons, and Elizabeth agrees. "I think towards the end it was about getting lots of different 'Tomorrow People' in as opposed to concentrating on the stories. They weren't as imaginative as they had been, and started introducing the other lives of the Tomorrow

People as opposed to the scientific aspects. It was probably about the right time to break, and go away and come back."

The series is indeed now back on our screens after a break of over a decade. The cast is all new, there are no continuity references to the old team, and it's almost as if the slate has been completely wiped clean.

Stephen helps Elizabeth overcome the trauma of becoming a Tomorrow Person

"I didn't like the recent version," Elizabeth states. "It just didn't seem so exciting."

After Tomorrow

Following the series' demise, Elizabeth was cast in substantial parts in series including *Rumpole of the Bailey*, toured in a number of plays and directed some fringe productions. "I also did a play with Leonard Rossiter called *The Banana Box*, which subsequently became *Rising Damp*, and did a couple of series. They still repeat those."

More recently she has embarked on a full-time job out of the acting profession, but the memory of *The Tomorrow People* lingers. "Still today people say to me, 'I used to run home from school to watch it.' At the time we didn't realize how important it was for young people's lives, and it's incredible how many people now with families used to watch it."

"It was such a good idea for children's television, it was streets ahead. A lot of money was invested in it. We were allowed to run over time in the studio because it was so unusual. Most tv companies are very tight about that. I don't think that they sold it as well as they might have done, considering the input. Today if you're going to spend that much money on a programme, you would really market it."

David Richardson



LOGAN'S RUN The Pilot

The Plot

In the year 2319, the survivors of a nuclear holocaust have formed various new societies across the globe, each existing independently of the others and separated by miles of ravaged wasteland. In the City of Domes — so called because its people live beneath protective domes — the inhabitants live an idyllic but antiseptic and anaesthetised existence in a computer-controlled police-state where there is just one catch — in order for everybody to live such a placid and untroubled existence, nobody survives past the age of thirty!

This minor detail is kept away from the population, who, needless to say, live in a

rather intelligence-arrested society, and believe that when they report to 'the Carousel', a colourful but lethal fireworks display, in their thirtieth year, they are undergoing a renewal, or reincarnation process.

A handful of dissenters and miscontents have figured out that the Carousel is all very suspect, but are hunted down and put to eternal rest by the Sandmen, the police force of the City of Domes. Most of the citizens of the Dome City can't understand the mentality of the Runners — why wouldn't they want to live forever?

Citizen Logan is a Sandman gone 'bad'. Pursuing fugitives from the Carousel, he encounters Jessica, a young woman who is one of the 'Runners' the Sandmen must

capture or kill, and take captives to the Carousel for extermination. Jessica persuades Logan of the lethal nature of the Carousel, explaining that outside the City of Domes is a whole new world, including the legendary Sanctuary, where successful Runners take refuge. Just then, Francis, Logan's fellow Sandman, appears and shoots down the male Runner, but in a sudden turning-point decision in his life, Logan disarms and punches out Francis, and flees with Jessica. Now he too, is a Runner.

When the privileged, and elderly, Council of Elders who run the city note that a Sandman has turned Runner, they summon his partner to their chambers, and assign Francis the task of capturing and returning Logan and Jessica to the city alive, where they will be made examples of to put an end to the stories of Sanctuary once and for all. Francis, having guessed that there might be something to the Runners' fear of the Carousel, is told that if he does this, he will be assigned a seat on the Council of Elders and be immune from the murderous process that gives all citizens a short but happy life of luxury.

Logan and Jessica's first stop on the run is the Mountain City, where they encounter two robot servants who attempt to keep them captive in order that they might have someone to serve. They also discover the android Rem, who, reassembled, joins them on their search for Sanctuary...

Credits

| | |
|------------------------|-------------------|
| Logan | Gregory Harrison |
| Jessica | Heather Menzies |
| Rem | Donald Moffatt |
| Francis | Randy Powell |
| Leader of Elders | Morgan Woodward |
| Siri | Lina Raymond |
| Dirabo | Keene Curtis |
| Riles | Ron Hajek |
| Akers | Gary Donzig |
| Ketcham | Anthony De Longis |
| Second Elder | Wright King |
| Third Elder | E.J. Andre |

Executive producers

| | |
|---------------------------------|------------------------|
| | Ivan Goff, Ben Roberts |
| Producer | Leonard Katzman |
| Story editor | Dorothy Fontana |
| Film screenplay | David Zelag Goodman |
| Original novel | William F Nolan, |
| | George Clayton Johnson |
| Adapted for television by | Leonard Katzman |





Logan and Jessica take flight from the Sandmen

Background

Although the 1976 *Logan's Run* feature film was a classic example of how not to make an Science Fiction film, the premise of William F Nolan's 1967 book was ideally suited to the ever-popular wanderers/on-the-run genre popularized by *The Fugitive* in the 1960s, and followed by such series as *The Invaders*, *Planet of the Apes*, and *Werewolf*. If the film sits in SF cinema's chronology awkwardly the series was exactly what tv executives were looking for in the late '70s, with another anti-violence crusade terrorizing the industry, and the networks struggling to come up with "tidal" concepts for early evening prime-time.

In this respect, *Logan's Run* was typical 1970s SF tv — bland but watchable, safe and unsophisticated candyfloss in the tradition of other late '70s Fantasy shows such as *Wonder Woman*, *Hulk*, and of course, *Fantastic Journey*, which had preceded *Logan's Run* the season before, and was produced by the same man — Leonard Katzman, nephew of low-budget

serials king Sam Katzman (*Superman*, *Batman*, etc), and later the producer of super-soap *Dallas*.

Much stock footage from the film was employed in the series, particularly of the Dome City and the Carousel. The film and the series' pilot were filmed in the futuristic-looking city of Dallas. Visually, the show was slickly produced and photographed, but the too-perfect appearances of the cast (all of whom could have passed for androids) and the costumes and set designs had not moved on far from the days of *Flash Gordon*. Executive producers on the show were Ivan Goff and Ben Roberts, who had given the world *Charlie's Angels*.

Starring as Logan was Gregory Harrison, who later went on to the more successful medical series *Trapper John*, and then be-

came a sort of hunk-for-hire in tv movies and video action films. Cast as Jessica was Heather Menzies, the wife of tv star Robert Urich, and formerly a child star on *The Sound of Music*. Playing Rem, a Spock-like android, was talented character actor Donald Moffat, while Randolph Powell, later to appear in producer Katzman's *Dallas*, was their Sandman pursuer. *Logan's Run* aired on the FTV regional carousel during 1978, where the pilot was followed by the half-season of 13 episodes.

Despite being a rather undistinguished series, *Logan's Run* was not a complete loss. Far more enjoyable than the dreadful film, the weekly series featured episodes by *Star Trek* contributors David Gerold, Dorothy Fontana, John Meredyth Lucas, and Harlan Ellison, as well as Michael McHaelian and Kathryn McHaelian Powers, authors of the *Fantastic Journey* pilot, and Shimon Wincerberg, author of the original first draft pilots for *Lost in Space* and *The Time Tunnel*, the first colour *Voyage to the Bottom of the Sea*, and *Trek's Dagger of the Mind* (which starred Morgan Woodward, later in the *Logan's Run* pilot as the Elders' leader) and the classic *The Gaffito Seven*. Guest stars included SF tv veterans Linden Chiles, Paul Carr, Nehemiah Persoff, Liam Sullivan, and Mariette Hartley, later movie players Mary Woronov and Kim Cattrall, and Angela Cartwright of *Lost in Space* and Nicholas Hammond of *Spider-Man* and *The Martian Chronicles*, both of whom had worked with Heather Menzies in *The Sound of Music* when child actors!

Jon Abbott

Photo Research: Mark French

Logan and Jessica are captured by Draco



Help is at hand from the android Rem



STANLEY'

lifted over the heads of the film crew by helicopter. Men on the ground direct the helicopter to the cliff top, and the cradle is released as the dragon's feet touch the ground.

The dragon was hatched out of an egg discovered by an American exchange student, Stanley, while he was pot-holing. He names the creature Olly and tries to hide him in his room, but the dragon soon becomes too large and Stanley has to protect it from the people who want to hunt him down and cage him in a zoo. Comparisons are already being made between *Stanley's Dragon* and *Jurassic Park* because the creature is so realistic. When the magical beast is seen on screen, it's bound to live up to the comparison.

Fantasy Fulfilled

Stanley is played by nineteen-year-old American actor, Judd Trichter. "This is fulfilling a childhood fantasy of having my own dragon," he says. "I expect a lot of kids will be watching this and feeling the same envy that I had when I was ten years old and saw ET for the first time."

When Judd first arrives on set, he has dirt brushed up and down his jeans to rough them up a little for the first scene.

Moving a dragon on location

PHOTOGRAPH BY GUY DAVIS



Stanley (Judd Trichter) and Olly the dragon

PHOTOGRAPH BY GUY DAVIS

of the day. Stanley and Rosie, a young reporter played by Mia Fothergill, are climbing up the cliffs searching for the dragon. It's a short sequence which takes an inordinate length of time to film because the director wants atmospheric smoke in the background. Each time they try to film it, the smoke looks perfect until the camera is up and rolling, by which time all the smoke's dispersed. They then try filming the camera at the same time as creating the smoke, but all this seems to do is waste film because the smoke machine won't behave on cue. Eventually they film Judd and Mia scrambling up the rocks several times with the director repeatedly telling Judd to make the climb look more difficult and to wait for Mia!

Dragon Search

Stanley and Rosie are trying to catch up with the dragon to protect it from the authorities. The story is written by Richard Carpenter (Catweazle, Robin of Sherwood), whose recent TV adaptation of *The Borrowers* was highly acclaimed. The same thing is predicted for *Stanley's Dragon*.



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To transport the huge dragon to the top of the cliffs takes a great deal of co-ordination. It's cradled in a giant sling and



Stanley (Judd Trichter) and Olly the dragon PHOTOGRAPH BY PETER HOGG

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"The dragon is going to appeal to the kids," says Judd Trichter who plays Stanley. "What will appeal to an older audience is the relationship between me and Rosie. It's funny, the script's funny. The director, Garry [Poulton], is great; he gave me a lot of room to show off and stuff. It should be very funny when it comes out."

"Brilliant story-line," adds Mia Fetherill, who plays Rosie. "I couldn't put the script down when I first read it. It's got a moral under-tone because Rosie's very into green issues, and Stanley starts off not too bothered about it, but he gradually becomes more aware because of the dragon. And it's a really good fun story, an adventure with a happy ending."

Rosie and Judd find an unusual footprint PHOTOGRAPH BY PETER HOGG



Left: Rosalie Bennett (Mia Fetherill) and Stanley witness an unusual hatching PHOTOGRAPH BY PETER HOGG

Above: Richard Carpenter and his creation PHOTOGRAPH BY ALICE

Stanley and Rosie's search for the dragon is brought one step closer when they see a giant dragon footprint (earlier carved out of the earth by several men with pen-knives) at the bottom of a large cliff. They have to climb the rocks to reach Olly on top of them.

These rocks are a little steeper, but easily negotiable. Judd and Mia climb one section of them a couple of times with the cameras covering it from several angles. Each time they re-film it, a man with a broom walks over the rocks and brushes them clean of all the dirt. Then, as Mia is taking her position for the next section, she slips and falls.

Hospital Visit

She only slipped a few inches, but she landed badly. The crew rushes round her and they soon realize her foot is swelling up and she won't be able to act on it. They decide not to take any chances and she is put in a Landrover and taken to the nearest hospital casualty department.

Mia's character is in all of the day's remaining scenes which could be problematical for the crew. They film a couple of close-ups of Judd and then take lunch.

While everyone is huddled together on the crew bus fucking into hot puddings, the whisper goes around that Mia has re-



THE DRAGON at the centre-piece of the new family Fantasy serial, *Stanley's Dragon* is a beautiful creature. Three versions of the beast were built, the largest being thirty-two foot long and capable of breathing fire and moving its head and face like a real animal. The series was filmed around Nottingham, at the castle, university, the botanical gardens in Birmingham and at Twycross Zoo. TV Zone saw the climax to the story being filmed at the Black Rocks in Derbyshire.

To transport the huge dragon to the top of the cliffs takes a great deal of co-ordination. It's cradled in a giant sling and



Moving a dragon on location PHOTOGRAPH BY PETER HOGG

S DRAGON



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Rosie and Judd find an unusual footprint.

Photo: G. King



Left: Rosie Bennett (Mia Fothergill) and Stanley witness an unusual hatching

Photo: G. King

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Photo: J. King

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Mia returns on crutches

Photo: G.J. Kibbey

turned from the hospital and she's on crutches. Fortunately, nothing is broken, but it looks like she'll have to spend the rest of the day, if not the serial, being filmed from the knees upwards.

"It was just so silly," Mia confessed afterwards. "There we are climbing up and down cliffs, that's fine. And I walk along a bit of soil with one or two stones in it and I go straight over. Apparently I've just torn ligaments at the back. It's all right just at the moment, it can be quite painful when I'm walking on it, but I think it should be all right. Could have been a lot worse, I think."

Life-Like

After lunch, the actors are overshadowed by the magnificent figure of Olly the dragon. He is brought to life by the effects company, Animatronics, using a combination of compressed air and radio remote control.

"The dragon is absolutely fantastic," Mia enthuses. "I've fallen in love with the creature desperately, he's so realistic. The boys — the Animatronics guys — really play along with it because you can't help but get it in between takes. It's sitting there... and particularly when we were at Twycross Zoo because it had to look really miserable. And you'd just go up and tickle its nose and they'd see you doing it and wiggle its nose and you could get yourself very convinced. That's going to appeal to a lot of people because it's very realistic and he's so cute."



A boy and his dragon

Photo: G.J. Kibbey

Olly's miserable time in the zoo was the highlight of the filming for Mia.

"Twycross Zoo was great," she says. "First of all we were allowed to wander around and we were looking at the monkeys and there's these little baby Chimpanzees and some of us got to hold it — I didn't, unfortunately. Then we did a Betacam shot [on video tape] to make it look like a television news piece with Julian Pettifer in the gorilla enclosure. So it was great, we were all standing in there and we had all these people walking around watching us, it was like we were exhibits, it was very strange."

Back on the cliff top and Olly the dragon has been found by the bad guys. They fly

towards the dragon in the helicopter, ready to tranquilize the beast with their guns, but Stanley and Rosie are standing in their way.

For these scenes, Mia has to be carried onto the rocks. They find a part of the rock for her to sit on and somewhere to rest her injured foot. From a carefully positioned camera angle, it looks like she is standing up. The dragon is breathing copious amounts of smoke and moving its head around at the mea in the helicopter. Judd keeps ducking to avoid Olly's sweeping head which could easily knock him over if they are not careful.

The helicopter produces an amazing amount of wind when it flies over the film

Gerry Poulson directs Judd and Mia

Photo: G.J. Kibbey



crew and everything needs to be protected. The camera is covered with a plastic sheet because of the grit which is whipped up by the blades of the helicopter. Judd is standing on a fairly small outcrop of rock in front of the dragon and hidden out of sight of the camera is another man holding onto his legs to stop him being blown off by the wind. When the crew are ready,

the helicopter flies over the cliffs and everyone keeps down and holds onto the rocks.

Filming in Britain in the Autumn means that the days are short, and the crew have to pack up when the light fails in the late afternoon. Mai is carried back down the rocks while others carry cameras and other equipment down the cliff. But two

people stay put. One is Olly the dragon, who has to wait on the cliff top for the next day's filming, and the other is one of the dragon operators who has drawn the short straw to camp out overnight and keep Olly company.

Jane Killick

(*Stanley's Dragon* starts on ITV on Thursday 7th April)

CLASSIFIED

To advertise in the TV Zone Classifieds can cost just £19 Readers wanting Fan Parks pay just £3 for up to 32 words. For info for conventions, clubs, announcements and more, call 0845 104 3296 or fax 0845 104 3297. All prices include VAT. Cheques/POs must payable to Visual Imagination Ltd. Copy deadline third Thursday of month before publication. For further details of other advertising rates, please request our brochure from Visual Imagination Ltd (TV Zone Advertising), 2 Beatles Court, Deader Road, LONDON SW15 2NU. Or ring John on 081 875 1520 and ask for TV Zone advertising.

PEN PALS

Doctor Who fan wants to hear from other fans, male or female. Please write to Gary Best, 10 The Ley, Kerrow, Herne, Medway, ME3 9SP.

Mete 21 looking for Doctor Who fans who are attending Mancopcon 3. It is going to Tony Stockley, 26 Queens Road, Cheadle Hulme, Stockport SK6 5LU.

CLUBS

IDIC Star Trek Club UK dues £8.00 for six monthly 80-100 page newsletters covering all aspects of Star Trek. SAE to 16 Jersey Quay, 15 Letter Dail, Cambrian, Loughgagh, Antrim, PA21 8SX, Scotland.

FANDERSON, the Official Gerry Anderson Appreciation Society Thunderbirds, Captain Scarlet, UFO, Space 1999 and more! Bi-monthly magazine, exclusive merchandise etc. Send SAE to Fanderson, PO Box 93, Wakefield, West Yorkshire, WF1 1XJ.

Ten Forward Star Trek TNG fan club. Membership £3.00. Three A4 newsletters per year; membership card, certificates of starship assignment, photo of face, details send SAE to 10, 3 Handwick Road, Faithwood, Rotherham, S66 1RE.

BISFR International Star Trek Club UK. Membership £8.00, bringing you bi-monthly newsletters and magazine featuring news, reviews, interviews, photos and much much more! Send SAE to BISFR, Bernard Walk, 95 Kildare Road, Knowle, Bristol BS1 1PR.

The Jupiter Moon Fan Club of Great Britain. The club for the new BBC 90s sci-fi soap. Four club magazines per year plus merchandise info. SAE. Shane Connell, 5 Knivell Close, Atterborough, Norfolk NR17 2NR.

Star Trek: The Next Generation fan club, membership £5.50, featuring 4 newsletters per year; competitions, exclusive merchandise, people, reviews, conventions. For details send SAE to TNG, 63 Church Hill, Royton, Bury, Lancs, OL11 4HG.

Loss & Clark: New fan club totally devoted to the UK series. Newsletters, merchandise and lots more! For details, SAE to: Gareth Hughes, House Managers Flat, Homelands House, Gordon Lane, Chester, CH1 4HD.

Gatineau: The SF&F Humour Association Society Honorary members Terry Pratchett, Robert Rankin. Quarterly magazine and quality merchandise. Membership £5.00. For more details send SAE to 49 Arundel Road, Beeston Estate, Nottingham, NG5 8HE.

CONVENTIONS

Star Trek cruise to Norway in June 1995. Guests John de Lancie and others TBA. For details send SAE to Star Trek Voyager, 24 Pearse Close, South Ockenden, Essex RM6 4PR.

Voyage 94, Voyage to the Bottom of the Sea convention 29-31 July 1994, Novotel Shifield Pendleside and SAE to Voyage 94, 16 Fullers Court, Exeter, Devon EX2 4DZ, England.

SWING YOUR PANTS!! to Revolver featuring Kate Bush + Dire Straits, KALEDICOPE: THE CONVENTION OF RARE TELEVISION. Two video rooms + guests 13th August, Scarborough Town Hall, S54E - 93 Old Park Road, Darley Dale, Derbyshire DE4 3NC.

Dark Tower Doctor Who Convention 9th-10th July 1994, Village Hotel, Blackpool. Exhibition, Dealers, Videos. Guests for: Information send SAE to Imaginative Convention Services, 83 Cottage Lane, Glossop, Derbyshire SK13 9EH.

Wister's Gate: Dr Who writer's event - Saturday 29th May - Guests include Gary Russell and Gareth Roberts. For information send SAE to 2/4, 103 Park Road, Peterborough, Cambs, PE1 8TR. Registration £8.

EVENTS

Peterborough's Fantasy Fair Sunday 10th April, 10.30am to 4.30pm at The Central Exhibition Centre, Brinton, Peterborough, PE7 1PR. Sponsored by the Peterborough Sci-Fi Club. Trade stands, Puff's local Sci-Fi author signings and RPG/

Warhammer demonstrations. Sales of First, TV Sci-Fi, Comics, Annuals, Books, Figures, Toys, Collectables. Special guest - Author Peter Hamilton. Join us! Have a stand. Bruce King 01803 216392.

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Star Trek Paperbacks: Private collection of over 100 with slip-on plastic covers. Complete sets starting from early 70's including photo novels. Best of Trek £150. Contact 0890 688379.

WANTED

Dick Turpin or Robin of Sherwood memorabilia (Richard Chamberlain series) especially Biffoff (Michael Deeks) or 'Glaiborne' (Robert Addie). Old magazine articles etc. 'Anything considered'. Skit, 2 Anderton House, Hambrough Road, Ventnor, IOW.

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Jane Killick

(*Stanley's Dragon* starts on ITV on Thursday 7th April)

Calling all Star Trek fans Hundreds of items available in our Star Trek catalogue. SAE to: Forbidden Planet Mail Order, 71 New Oxford Street, London WC1 1DG. Tel 071 497 5150

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FANZINES

Terry Pratchett Ianides - issue 2 out now! Please send a cheque for £8.00 inside payable to "The Whirlwind Knob Magazine" - TWK subscription (50p TV), Spinneys, Post Office Road, Redwood Norton, Maldon, Essex, CM9 6SK.

Americana No. X: Film, TV, UFOs, sciQuest, NPIV Blues, No. 7, sciQuest, Columns, No. 6. Wonder Women episodes, Quantum Leap, No. 8. Phoenix/Aries episode guide, X-Files, DS9, E2, Star Trek, Chiro, Jon Arbiter, PO Box 1488 [T2], Portslade, Brighton, BN41 1DN.

New Doctor Who Fiction Zine "The Michaelmas Phantoms". Novel length story. New Doctor (post McCoy) CD (inc p+p). Cheques to Andrew Keastley, 85 Jubilee Road, Cotes Milnes, Wimborne, Dorset, BH21 3JU.

LAUGH The Comedy Magazine Current issue features Billy Connolly, Stan Freberg, Ronnie Barker etc. Episode guides include Padme. Open All Hours £3.60 inc postage from P Finch, 75 Priory Avenue, Haverfordwest, Dyfed SA16 1BG.

Another sliding Whoozit Eye of Harmony 6, The Best Bits issue. Love, Hate, Fear, Embarrassment. All the best bits, only £3 from Leslie P Hollis, 49 Catherston Lane, Alresford, Hampshire, SO24 3ER.

Now Available SHADOWSPHERE The Craft Movie Fanzine. First two issues £3.50. From Zach Fargason-Waugh, 41 Delaire Road, Northampton, NN4 8OG. Contents: Virtual Murder, Cuter Limbs, Rocky Horror, STTNG, Blackadder, The Shadow and More!!

Doctor Who Special Excellent audio tape celebrating Thirty Years of Doctor Who in style! Send 2FC60 50p (including postage and packing) SAE to Robert Bradley, 23 Lee Lane, Langley, Hensor, Derbyshire DE7 5TH.

Defrosting Ice Warriors

Gary Russell

I'M GETTING WORRIED about the *New Adventures* these days. Time was when they could be relied upon to boldly go where no *Doctor Who* story had ever had the permission of the BBC Governors to go before.

Now, with the publication of titles such as *Blood Heat*, *Tragedy Day* and this month's *Legacy* by Doctor Who Magazine editor Gary Russell, they're becoming much more traditional. They're transforming themselves into BMEs — novels with Beginnings, Middles and Ends.

Carnival of Continuity

Legacy takes the Doctor and Bernice (and the second Ace, as Russell continually refers to her) back to Peladon, and the machinations of the Ice Warriors. With references to the Ogri and the Lurmans, as well as cameo appearances from the likes of Mavic Chen (from *The Daleks' Master Plan*), the biggest and most valid criticism of *Legacy* is that it's steeped in continuity.

Russell is the first to admit, with hindsight, that there are probably too many continuity references in the book.

"I hope that those continuity references are totally incidental. A *Doctor Who* fan will pick up on them, but they will go straight over the head of someone who isn't so gassed up on the series — that's the ideal. A continuity reference is only bad if, by using the Ogri or the Lumans, the reader would have to know *The Stones of Blood* or *Carnival of Monsters* to understand the reference."

"The only stories you have to know in *Legacy* are *The Curse of Peladon* and *The Monster of Peladon*, and even these two stories are given a potted history at the beginning of the book so that people who aren't familiar with these stories will at least know the general background. I accepted the chronology given in the Jean Marc L'Officier books because I know that that is something that Peter Davison-Evans is very keen on."

But why the Ice Warriors? Surely he would have picked a more recent monster to revive? He'll have none of it; in fact they are his favourite monsters.

"Probably along with the Zygons and the Deacons they are one of the very few *Doctor Who* monsters who had a background culture from the moment they appeared."

Shades of Grey

"I've always wanted to write for the Ice Warriors and Brian Hayles [their creator] is a writer I respect enormously. He's very good at giving you lots of grey, rather than simple black or white characters. Every thing the Ice Warriors do they do for a specific purpose and not just because they're the bad guys."

"I met Brian Hayles very briefly once, and I actually threw the idea of a third Peladon story at him. As I'm sure all writers do when some eleven-year-old geek is facing them he said it was 'a very good idea'. *Legacy* certainly isn't that idea, but the ending I threw at him all those years ago is printed verbatim in my book!"

Ever since he was a fan, writing fan fiction, Russell has always wanted to write a "proper" Who novel, and he's the first to admit the kick he felt when his finished manuscript was finally accepted. But come on, Gary, it must have been easy for you? After all you're the editor of *Marrow's Doctor Who Magazine*.

Far from it. Contrary to what many people might suggest, he was treated exactly as just another fan submitting ideas to Virgin. It took him three revised submissions,



Gary Russell



The Ice Warriors return to the planet Peladon in Gary Russell's *Legacy*.

a proposal which grew from 15,000 to 28,000 words, and a wait of eighteen months before *Legacy* was finally accepted — a moment he found 'very exciting' and felt very proud.

The length of time he spent working on *Legacy* is apparent from the first page. It's eminently readable and gently thought-provoking and adds substantially to the culture and history of Peladon in a way which I'm sure the late Brian Hayles would only approve of.

But one last question. Since their appearance in their eponymously-titled first adventure, we have never seen an Ice Warrior out of his scaly reptilian armour. In *Legacy* an Ice Warrior appears without his armour. So what do the original inhabitants of Mars look like 'naked'? Russell is very circumspect in his novel and even more so in conversation.

"They look exactly like Brian Hayles imagined them to look like," he says. "And, as I'm not Brian Hayles, I don't know!"

Robin Turner

**Credits**

Dr Samuel Beckett Scott Bakula
 Admiral Albert Calavacci

..... Dean Stockwell

Created by Donald P Bellisario
 Co-Executive Producers

..... Deborah Pratt, Michael Zinberg
 Supervising Producer ..Harker Wade
 Associate Producer

..... James S Girtlan
 Co-ordinating Producer

..... David Bellisario
 Producers

..... Jeff Gourson, Tommy Thompson,
 Chris Ruppenthal & Paul Brown
 Director of Photography

..... Michael Watkins
 Theme Music Mike Post
 Music Velton Ray Bunch
 Costume Designer

..... Jean-Pierre Dorleac

D1 The Leap Back

Teleplay Donald P Bellisario
 Director Michael Zinberg



Donna Eileen (Mimi Kazyk), Suzanne (Amanda Wyss), Mike (Douglas Roberts), Clifford (Robert Prescott), Goosie (Dennis Wolfberg), Dr Beeks (Candy Ann Brown), Kelly (Jeanine Jackson), Tina (Gigi Rice), Naval Admiral (Susan Anna Connor), Voice of Zippy (Deborah Pratt), Captain Tom Jarrett (Dean Denton)

Date: June 15, 1945. As the result of a nearby lightning strike, Sam and Al's roles are reversed. While Sam returns to the future, and a forgotten love, Al becomes a returning war hero who must avoid the deadly intentions of a jealous fiancée.

D2 Play Ball

Teleplay Tommy Thompson
 Director Joe Napolitano

Chucky (Neal McDonough), Margaret Twilly (Maree Cheatham), Burns (Courtney Gebhart), Manager (Don Stroud), Radio Reporter (Royce D Applegate), Warren Monroe (Peter Jason), Talem Scar (Casey Sander), Billy (Michael Bellisario), Jorge (Juan Garcia), Ryker (Chuck Flick), Eagle Manager (Russell Lundy), First Umpire (Hank Robinson), Immigration Officer (David B McCabe), Doc (Owen Rulledge)

Date: August 6, 1961. As Lester 'Doc' Fuller, a minor league baseball player, Sam must decide whether his mission is to return his host to the majors, help an aspiring team-member and his estranged father, or protect Milo, the team's pet pig, while resisting the advances of the women in his life.

**D3 Hurricane**

Teleplay Chris Ruppenthal
 Director Michael Zinberg

Cesy Davis (Marilyn Jones), Lisa (Tracy Kolis), Unabelle (Marjorie Lovett), Mark (Richard Grove), Joe Deever (Bill Erwin), Ma Mae (Barbara Townsend), Sister (Stephanie Shroyer), Archie McCabe (Bob Hamilton)

Date: August 17, 1969. Leaping into Archie McCabe, deputy sheriff in a small Missouri town, Sam must face the USA's most devastating storm, hurricane Camille, to save a group of party-goers and prevent his girlfriend's mysterious death.

D4 Justice

Teleplay Toni Graphia
 Director Rob Bowman

Gene (Noble Willingham), Nathaniel (Michael Beach), Lilly (Lisa Waltz), Tom (Dirk Blocker), Ada (Fran Bennett), Sheriff Ottis (Charlie Holliday), Leon (Steve Blackwood), Jim (Michael Craig Patterson), First Child (Julian Roy Doster), Second Child (Ashley Woodfolk), Third Child (Jesshaye Calister), Clyde (Glenn Edden)

Date: May 11, 1965. Sam is horrified when he finds himself being initiated into the Klu Klux Klan. Swallowing his pride, he vows to save the life of a young, black civil rights worker destined to be hanged by the Klan — whatever the cost.

**Credits**

Dr Samuel Beckett Scott Bakula
 Admiral Albert Calevacci Dean Stockwell

Created by Donald P Bellisario
 Co-Executive Producers Deborah Pratt, Michael Zinberg
 Supervising Producer Parker Harker Wade
 Associate Producer James S Gilman
 Co-ordinating Producer David Bellisario

Producers Jeff Gourson, Tommy Thompson, Chris Ruppenthal & Paul Brown
 Director of Photography Michael Watkins
 Theme Music Mike Post
 Theme Music Mike Post
 Music Vinton Ray Bunch
 Costume Designer Jean-Pierre Dorfleac

D1 The Leap Back

Teleplay Donald P Bellisario
 Director Michael Zinberg

The Leap Back Sam returns to the future



Downs Eileen (Musi Kacyz), Suzanne (Amanda Wyss), Mike (Douglas Roberts), Clifford (Robert Prescott), Gowithie (Dennis Wolfberg), Dr Berks (Candy Ann Brown), Kelly (Jeanine Jackson), Tina (Gigi Rice), Naval Admiral (Susan Ann Connor), Voice of Ziggy (Deborah Pratt), Captain Tom Jarrett (Dean Denton)

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 Director Joe Napolitano
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 Director Michael Zinberg
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Date: May 11, 1965. Sam is horrified when he finds himself being initiated into the Ku Klux Klan. Swallowing his pride, he vows to save the life of a young, black civil rights worker destined to be hanged by the Klan — whatever the cost.

**D5 Permanent Wave**

Teleplay Beverly Bridges
 Director Scott Beluk
Laura (Doran Clark), Detective Ward (Harry Groener), Cleo (Leila Bry), Kyle (Joseph Gordon-Levitt), Ralph (Stephen Kay), Mabel (Fran Cattell), Elsa (Candi Brrough), Litel (Randi Brough), Frank Blanca (Robert Jacobs)

Date: June 2, 1983. As Frank Bianca, the hottest hair-stylist in Beverly Hills, Sam must unravel a mystery to prevent the deaths of a young murder witness and his mother.

D6 Raped

Teleplay Beverly Bridges
 Director Michael Zinberg
Nancy (Peney Peyster), Colleen (Nancy Lenehan), Jim (Arthur Rosenberg), Kevin Westworth (Matthew Sheehan), Libby (Amy Ryan), Judge Bowers (Aaron Lums), Officer Shamway (Eugene Lee), Paula Fletcher (Liz Vassey), Glenn (Eric Bruskotter), Brian Chardwick (John Fellock), Dr Samuel (Michael Griswold), Randy (Pat O'Neill), Nurse (Nora Masterson), Buff (Mark Conley), Katie McBain (Cheryl Pollack)

Date: June 20, 1980. When Sam becomes a rape victim, he must overcome disbelief and agony to bring the perpetrator, a pillar of the community, to justice.

D7 The Wrong Stuff

Teleplay Paul Brown
 Director Joe Napolitano
Dr Leslie Ashton (Carole Goodall), Dr Winger (Gary Swanson), Dr Tucker (Albert Stratton), First Military Officer (Kim Robb), Second Military Officer (Peter Mumuk)

Date: January 24, 1961. Time makes a monkey out of Sam when he finds himself as Bobo, an astrodribbler destined to die in unknown circumstances.

D8 Dreams

Teleplay Deborah Pratt
 Director Anita Altman

Pamela Roselli (Joycelyn O'Brien), Dr Crane (Alan Scarfe), Peter Decans (Dee Ahern), Lea DeCaro (Noely Thornton), P.J. Decans (Patrick Corcoran), Officer Tolbert (Anthony Patrick Corcoran), Conner (Wendie Young), Jack Stone (David Gene Garrison)

Date: February 28, 1979. As Police Detective Jack Stone, Sam must solve a gruesome series of murders and overcome his host's horrific flashbacks to a childhood trauma before he becomes the killer's next victim.

D9 A Single Drop of Rain

Teleplay Richard C Okie
 Richard Starkey & Ralph Mehring, Jr
 Director Virgil W Vogel
Annie (Phyllis Lyons), Clinton (Carl Anthony Payne II), Vern Curtis (Britt Tharlow), Will Schauf

Date: September 9, 1969. Leaping into Joe Tharlow, a 25-year-old struggling oc-



A Single Drop of Rain
 Can Sam make it rain?

Leach), Davidson (R G Armstrong), Ralph (Patrick Massett), Grace Beaumont (Anne Hayes), Velma Waters (Leathy Kahn), Billy Beaumont (Ted Besser)

Date: September 7, 1953. Sam becomes Dr Billy Beaumont PhD, 'the mayor of precipitation and maker of rain', to save his brother's marriage and once again defy the laws of science, this time by bringing rain to Clover Bend.

D10 Unchained

Teleplay Paris Qualies
 Director Michael Watkins
Jazz Boone (Bertil Wallace), Cooley (J C Quinn), Warden Elias (Claude Earl Jones), Jake Wiles (Don Sparks), Eddie (Jed Mills), Chance Cole (Mark Kembel)

Date: November 2, 1956. As the mayor of a chain gang, Sam must uncover a conspiracy and rescue a fellow convict, Jazz Boone, who was framed for a murder he did not commit.

D11 The Play's The Thing

Teleplay Beverly Bridges
 Director Eric Laneuville

Joe (Penny Fuller), Ted (Robert Pine), Neil (Daniel Roebuck), Liz (Anya Gurwitz), Rob Jackson (Paul Colling), Petros (Eva Lozeth), King (Deeem Bristow), Joe Tharlow (Will Schauf)

Date: September 9, 1969. Leaping into Joe Tharlow, a 25-year-old struggling oc-



D5 Permanent Wave
Teleplay Beverly Bridges
Director Scott Bakula

Laura (Doran Clark), Detective Ward (Harry Groener), Chloe (Lela Hy) Kyle (Joseph Gordon Levitt), Ralph (Stephen Key), Monti (Christine Cefalo), Elsa (Candy Bruegh), Lisel (Randi Brough), Frank Bianca (Robert Jacobs)

Date: June 2, 1983. As Frank Bianca, the hottest hair-stylist in Beverly Hills, Sam must unravel a mystery to prevent the deaths of a young murder witness and his mother.

D6 Raped

Teleplay Beverly Bridges
Director Michael Zinberg
Nancy (Penelope Peyser), Colleen (Nancy Lenehan), Jim (Arthur Rosenberg), Kevin Westworth (Matthew Sheehan), Libby (Amy Ryan), Judge Bowers (Aaron Lustig), Officer Showay (Eugene Lee), Paula Fletcher (Liz Hayes), Glenn (Eric Bruskotter), Brian Chadwick (John Peacock), Dr Samuel (Michael Griswold), Randy (Pat O'Neil), Nurse (Nora Masterson), Baliff (Mark Conley), Kaitie McBain (Cheryl Pollack)

Date: June 20, 1980. When Sam becomes a rape victim, he must overcome disbelief and apathy to bring the perpetrator, a pillar of the community, to justice.

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Date: February 28, 1979. As Police Detective Jack Stone, Sam must solve a gruesome series of murders and overcome his host's horrific flashbacks to a childhood trauma before he becomes the killer's next victim.

D9 A Single Drop of Rain

Teleplay Richard C Okie
Richard Stanley & Ralph Mehring, Jr
Director Virgil W Vogel
Annie (Phyllis Lyons), Clinton (Carl Anthony Payne II), Vern Coufis (Britt

Leach), Davison (R G Armstrong), Ralph (Patrick Massett), Grace Beaumont (Anne Hasey), Verna Waters (Lesly Kahn), Billy Beaumont (Ted Bouder)

Date: September 7, 1953. Sam becomes Dr Billy Beaumont PhD, 'the mayor of precipitation and maker of rain', to save his brother's marriage and once again defy the laws of Science, this time by bringing rain to Clover Bend.

D10 Unchained

Teleplay Paris Qualles
Director Michael Watkins
Jazz Boone (Baril Wallace), Cooley (J C Quilen), Warden Elias (Claude Earl Jones), Jake Wiles (Don Sparks), Monroe (Jed Mills), Chance Cole (Mark Kumble)

Date: November 2, 1956. As the member of a chain gang, Sam must uncover a conspiracy and rescue a fellow convict, Jazz Boone, who was framed for a murder he did not commit.

D11 The Play's The Thing

Teleplay Beverly Bridges
Director Eric Lanouville
Jane (Penney Fuller), Ted (Robert Pine), Neil (Daniel Roebuck), Liz (Anya Gunn), Rob Jackson (Paul Collins), Petra (Eva Lozeth), King (Deem Bristow), Joe Tharlow (Will Schaub)

Date: September 9, 1969. Leaping into Joe Tharlow, a 25-year-old struggling ac-



A Single Drop of Rain
Can Sam make it rain?

tor, Sam must resist temptation and save his relationship with a woman twice his age who is destined for a lonely life in Cleveland.

D12 Running For Honor

Teleplay Robert Harris Duncan
Director Bob Hulme
Admiral Spencer (John Finn), Phillip (Sean O'Bryan), Ronnie Chambers (Anthony Palermo), Coach Martz (John Roselius), Karen (Lisa Lawrence), Plebe Guard (Luke Price), Waitress (Roz Witt), Cadet (Martin Hansen), Plebe (Brian Selbert), Tommy H York (Benn Windham)

Date: June 11, 1964. Sam becomes naval cadet Tommy H. York to save his former room-mate from a homophobic group called the CHAIN and teach Al an important lesson about life.



A Song for the Soul
Sam joins an all-girl group

D13 Temptation Eyes

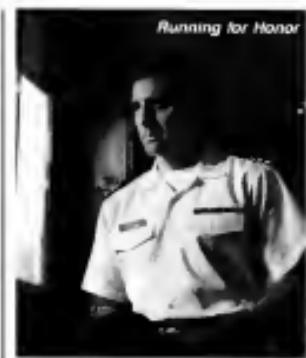
Teleplay Paul Brown
Director Christopher Hibler
Tamlyn Matsuta (Tamlyn Tomita), Ross (James Handy), Collier (Kent Williams), Tony Beche (Rob LaBelle)

Date: February 1, 1985. Leaping into a live broadcast, Sam finds himself as a reporter investigating the 'Chinatown Strangler' and falls in love with a beautiful psychic, Tamlyn Matsuta, who is destined to be the murderer's next victim.

D14 The Last Gunfighter

Teleplay Sam Raffe & Chris Pappalardo
Director Joe Napolitano
Pat Knight (John Anderson), Lacy (Susan Isaacs), Ben Stiner (Kenneth Tigar), Stevie (Sean Boca), Otis (Joseph Burke), Cindy (Bonnie Morgan), Tyler Means (Paul Bondman)

Date: November 28, 1957. As Tyler Means, former author and teller of increasing wilder tales, Sam must beat the odds and win a gunfight with his host's former partner.



D15 A Song for the Soul

Teleplay Deborah Pratt
Director Michael Watkins
Reverend Walters (Harrison Page), Lynell (Tamarra Townsend), Paula ('Keyah Crystal' Keyman), Bobby Lee (Eric LaSalle), Jo-Jo (Richard McGregor), Rainey (Smoky Campbell), First Raghead Teen (Clyde R Jones), Second Raghead Teen (Tommy Morgan), Third Raghead Teen (Christopher M Brown), Cheree (Tiffiny Joneson)

Date: April 7, 1963. Lynell, the lead singer in an amateur girl group, will fall foul of a sleazy night club owner and break her father's heart unless Sam, as the group's backing singer, can heal a family rift.

D16 Ghost Ship

Teleplay Paris Qualles &
Director Donald P Bellisario
Captain Cooper (Scott Hoxby), Wendy (Kimberly Foster), Craig Cutler, Jr (Kurt Deutsch), Michelle Temple (Carla Gogino), Francis Edward 'Eddie' Brackett (Mark McPherson)

Date: August 13, 1956. As Eddie Brackett, co-pilot of 'The Cutter's Goose', Sam must overcome Al's superstitions and problems with Ziggy to ensure that his seriously-ill passenger arrives safely at Bermuda.

D17 Roberto!

Teleplay Chris Ruppenthal
Director Scott Bakula
Jenny Eisenberg (DeLane Matthews), Earl (Alan Oppenheimer), Saxon (Jerry Hardin), Tom (Michael Heintzman), Rick Upfield (Marcus Giauque), Esther (Barbara Tarbuck), Laura Schlessinger (Herself), Jesters (Charles Doughtery), Red Norton (Dennis Fimple), Hank the Foreman (Victor Baldwin), Dawn (Sherri Lynn Rothan), Deputy (Gregg Bulkley), Ernesto (Paul-Felix Montez), Roberto Gutierrez (Andrew Roa)

Date: January 27, 1982. Sam becomes the host of a controversial New Mexican talk show to save the life of a young reporter investigating a UFO sighting and the disappearance of a group of sheep.

D18 It's a Wonderful Leap

Teleplay Paul Brown & Danielle Alexandra
Director Paul Brown
Angelita Carmen Guadalupe Cecilia Jimenez (Liz Torres), Leamy (Jerry Adler), Frank (Peter Jacangelo), Elizabeth (Robin Frates), Lucky (Milt Kogan), Moe (Douglas MacHugh), Father (Vaughn Armstrong), Sergeant McCana (Frank Giordano), Young Executive (Ed Waster), Son (Justin Thomas), Max Greenland (Ross Partridge)

Date: May 10, 1985. Leaping behind the wheel of a New York taxi cab, Sam must win a contest that will enable his host to buy his own cab. He is aided by Angelita, a woman who claims to be his guardian angel.

D19 Moments to Live

Teleplay Tommy Thompson
Director Joe Napolitano
Norma Jean Bates (Kathleen Wilhoite), Hank (Prafull Taylor), Mildred (Frances Bay), Ben (Brian George), TV Husband (Matthew Ashford), Roger (James Gleason), Woman (Ellen Gerstein), Nurse Kidman (Krista Mione), Waitress (Julie Lloyd), Policeman (Mark Fawcett), Vendor (Richard Merson), Lyle Hart (Patrick Lowe)

Date: May 4, 1985. As Lyle Hart, the star of the Soap 'Moments to Live', Sam is destined for Misery when he is kidnapped by an adoring fan — to father her child.

D20 The Curse of Ptah-Hotep

Teleplay Chris Ruppenthal
Director Joe Napolitano
Gimy Will (Lisa Darr), Mustafa (John Kopelos), Ali (Chaim Jengif), Gamal (Ali Dem), Dale Conway (Rodger LaRue)

Date: March 2, 1987. It's a dream-come-true for Sam when he finds himself in Egypt, examining the tomb of Ptah-Hotep. As Dale Conway, Sam must ensure his expedition survives an approaching sand-storm and a 3,000 year curse.

D21 Stand Up

Teleplay Deborah Pratt
Director Michael Zinberg
Mack Mackay (Bob Saget), Frankie Wiskurksky (Amy Yasbeck), Carlo Grigorio (Robert Miranda), Jo (Tow LaGraa), Charlie (Wl Albert), Tracker (Pete Schram), Emcee (Jon Melichar), Waitress (Martha Jane), Maria Rose (Rosemary Tarquino), Davey Parker (Rafe Buttisté)

Date: April 30, 1989. Leaping on stage as one half of a comedy duo, Sam attempts

to match-make his partner with an aspiring comedienne, and avoid a casino owner's dishonourable intentions.

D22 A Leap For Lisa

Teleplay Donald P Bellisario
Director James Whitmore, Jr
Commander Riker (Charles Rocket), Edward St John V (Roddy McDowall), Chip (Jeffrey Corbett), Commander Hugh Dobbs (Larry Brandenburg), Lisa (Terry Farrell), Pollock (Steve Carlisle), Stacker (Jeff Nowicki), Marc (Debbie L Jones), Plumber (Ivan Glycer), Flight Surgeon (Jack Stauffer), Marine Guard (Rich Whiteside), Judge (Anthony Peck), Al 'Bingo' Calavoci (James Walters)

Date: June 25, 1987. As 'Bingo' Calavoci, a young naval officer accused of rape and murder, Sam assumes that his mission is to prove his innocence without the testimony of his married lover, Lisa. However, when Lisa is killed in a car crash, Sam begins a court hearing which will condemn Bingo to the gas chamber, and drastically alter the future of Project: Quantum Leap.

David Bassam



*The Curse of Ptah-Hotep
Sam and Al uncover a mummy...
and a 3,000 year-old curse*



NB: Dates are subject to change

THE STAR TREK ADVENTURES

Perry's Planet

by Jack C Halderman
Publisher: Titan Books
Price: £4.99
Published: 24th Feb '94

THE Enterprise has gone too long without shore leave. As tempers flare amongst an exhausted crew, Scotty tries to maintain the engines against persistent malfunctions. After a run-in with a Klingon who thirsts for revenge, the Enterprise is sent on a diplomatic mission to the forgotten colony of Perry, a world of peace and harmony. However, Perry is a planet with a secret concerning Wayne Perry — who, after three hundred years, is still in charge.

As Kirk and his crew become infected with a virus which prevents any thoughts of violence, the Klingons return, and they

have no such restraint as their weapons come to bear on a crippled Enterprise.

Perry's Planet is penned by renowned Science Fiction author Jack C Halderman II, and that definitely shows in the writing. The characterization is spot on — as far as it goes — and his description of a civilization without violence is well-rounded and convincing, if a trifle clichéd.

The problem with *Perry's Planet* — and I suspect with titles in this series of reprints — is that they were all written for a Star Trek which existed twenty years ago. In the intervening period, the world has seen six feature films and two spin-off series, all adding to the mythos that is Star Trek. If you pick up almost any Classic Trek Pocket Book, you will clearly see influences from the later series, as the authors try to join all the endeavours together seamlessly. *Perry's Planet* is limited by its own source material, and it shows.

Perhaps I am being churlish. If you read *Perry's Planet* in the spirit in which it is intended — as one of a series of books written when Star Trek was dead and buried — then it stands up exceptionally well. The concept of a 'peace virus' infecting the Enterprise just as the Klingons attack is novel and well-executed, and the true nature of the colony's founder is quite chilling. All in all, *Perry's Planet* is lightweight, but worth it for the quality of the prose.

Craig Hinton



STAR TREK

Firestorm

by LA Graf
Publisher: Pocket Books
Price: £4.99
Published: 4th Jan '94

RAKATAN MONS is a volcano the size of Australia, the cause of dedicated research by a Federation science team, but the discovery of signals from within the volcano prompt the team to call in the Federation, in the form of the USS Enterprise.

All thoughts of 'magma men' are forgotten when Kirk is informed of another party on the slopes of Rakatan Mons, a team from the planet Elas, under the command of the current Dohlmian, Isra.

Hopes of a peaceful compromise are shattered when a fleet of Elasian warships threaten the Enterprise, and matters are further complicated when Rakatan Mons decides to blow its top in an explosion of unimaginable proportions... while Uhura,



Chekov and Sulu are still on the planet.

The writing team comprising LA Graf desperately disappointed with their first novel, *Ice Trap*, but showed great improvement with *Death Count*, and *Firestorm* is the best so far. The Graf entity always chooses to focus on the oft-ignored Uhura-Sulu-Chekov group, rather than the usually stale Kirk et al team, and it works to perfection.

Uhura is light-years away from her "hailing frequencies open" stereotype, and much is made of her communications expertise. Sulu demonstrates the strength of character that will one day take him to the Excelsior, and Chekov is, well, Chekov.

The best thing about this novel is the treatment of the Elasians. When they appeared in the execrable *Eaten of Troyus* episode, any interesting characteristics were lost in the overall anti-feminist message Kirk embodied. In *Firestorm*, the new Dohlmian — hypnotic tears included — has to learn to deal with the Dohlmians of the Enterprise, Uhura. This book is almost a rite of passage story, as Isra learns to temper her Elasian haughtiness with values such as mercy and compassion. More is learnt about both Elas and Troyus, sketching in the back story that the episode failed to deliver.

Apart from the mediocre description of Rakatan Mons's inevitable explosion, *Firestorm* is a cracker — one of the best books for ages, and an excellent start to Pocket Books' UK distribution.

Craig Hinton

STAR TREK DEEP SPACE NINE

Fallen Heroes
by Daffyd AB Hugh
Publisher: Simon & Schuster
Price: £4.50
Published: 7th Feb '94

AFTER tampering with a mysterious artifact from the Gamma Quadrant, Odo and Quark are projected three days into the Future, into the carnage that is in Deep Space Nine. Mysterious invaders have attacked the station, and the bodies of the crew lie rotting in the broken hulk in a desperate race against Time, as DS9 becomes rapidly uninhabitable and Odo has to hold off his 'liquid' state, he and the Ferengi bar-keepers must solve the mystery, and attempt to save the lives of their dead colleagues.

Confused? Don't be. *Fallen Heroes* is a masterpiece, one of those books that resists being put down for even a second. The vivid, almost stomach-churning descriptions of the dead bodies, the destruction and sheer waste of the future DS9 are both contrasted and reinforced by the actual assault itself, as one by one the regular crew are brutally dispatched. The invaders are perhaps rather too Borg-like — invincible, indistinguishable aliens with a complete lack of emotions and the reticence to leave their fallen — but that isn't really very important: it's what they do that counts.

The greatest strength of this book is that each of the characters can be focused upon in equal measure, as one by one they come closer to repelling the invasion before falling at the last hurdle. This gives an opportunity for the secondary characters, such as Jake Sisko, Keiko and indeed Molly O'Brien, to shine in ways not really explored in the series.

Perhaps the only niggle I could dredge up concerns the 'they woke up, it was all a dream' way that the book just has to end: we know everything will sort itself out, but we knew that in Peter David's *Inzadhi*, and that didn't spoil that book one jot. Daffyd AB Hugh has a wonderfully humorous touch which shines at the beginning, the early section, where the crew have to talk in rhyming couplets to communicate with a trader is priceless.

Fallen Heroes is most definitely the best DS9 novel so far, and the Bokkis, the invaders, are strong contenders for the next Borg. I eagerly await more from the pen of Mr Hugh.

Craig Henton

DOCTOR WHO Decalogue Virgin Books

Price: £4.99
Published: 17th Mar '94

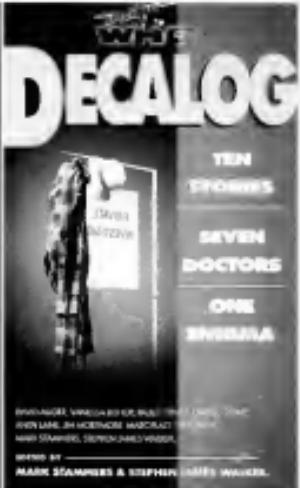
DECALELOGUE is a first for Doctor Who publishing: a series of short stories, thematically linked. The Seventh Doctor is in Los Angeles, has lost his memory, and hires private eye Bart Addison (ob please!) to put the pieces back together. In turn, Addison enlists the help of the psychic Silverman, who probes back into the mysterious arrival's past.

The stories are of varying quality, and the best are by Virgin's more experienced writers. Marc Platt contributes the sublime *Duke of Diamonds*, which finds the Master in Prohibition Chicago, mixed up in gang warfare and a plan of Universal dominance. It has a big plot for such a small story, but Platt pulls it off. However, the cameo appearance of the fourth Doctor and Sarah Jane is highly contrived, and seems to be there merely to justify the story's inclusion in this anthology.

Paul Cornell's *Lockdown Express* is likewise an outstanding piece of storytelling. Featuring a post-Earthshock fifth Doctor, Tegan and Nyssa, it's a kind of *Quantum Leap* on acid, and concerns a young woman who is trapped in Time, travelling back through her own history, without the ability to change events.

Andy Lane's *Fallen Angel* is a pastiche on *The Saint*, and it's great fun — even if the premise of the story doesn't stand up to close examination. Jim Mortimore's *The Book of Shadows* backwards to the earliest days of the series, and rather delightfully takes up Sydney Newman's original brief of informing on historical matters.

Of the new writers, David Auger is by far the best, with *The Golden Door* finding the first Doctor betrayed by Dodo and Steven. It's an intriguing tale with a touching denouement, and even manages to bring in the Sixth Doctor without reaching overload.



David Howe's *Fascination* has Peri falling for a young hunk called Tabibik, while the Doctor tries to convince her she is being manipulated. It's a lightweight but enjoyable piece featuring far too much throwaway continuity for its own good.

The title of Mark Stammers's *Scrub of Death* betrays the level of imagination bestowed on this segment. It's badly written fan fiction featuring the fourth Doctor and Sarah Jane which dares attempt to be a sequel to the TV classic *Pyramids of Mars*. Similarly, after a promising start Tim Robbins's *Prisoners of the Sun* sinks under mundane prose and continuity references.

Vanessa Bishop's *The Straw that Broke the Camel's Back* founders because it undermines the relationship between the third Doctor and the Brigadier. It's a simplistic piece about an alien trapped on Earth, and would have been quite at home in one of the early Doctor Who annuals.

Ironically, editor Stephen James Walker provides the weakest segment in *Playback*, which links the stories together. The film noir pastiche is high on cliché and low on credibility, as Addison simply accepts these fantastic adventures without question.

Decalogue is an interesting attempt, but the extremes of quality suggest that the book was put together by close pals, rather than carefully selected writers.

David Richardson

DOCTOR WHO

Legacy

by Gary Russell

Publisher: Virgin

Price: £4.99

Published: 21st Apr '94

GARY RUSSELL's literary débüt is a very traditional tale, one owing much of its style to the legacy of Terrance Dicks. Now, a lot of people would think the preceding sentence is just about the most damning criticism one could come out with in a review, but let me digress to tell you why that isn't so.

If the point of a novel, even a *Doctor Who* novel, is to impart a philosophical treatise of some kind, then this book could be said to fail on that score — a number of *New Adventures* have failed precisely because they have had such ideas above their station. However, if the point is merely to tell a story, then *Legacy* does indeed do that, and if it's not the most profound ever written, well so be it. It's readable, it makes sense — to me at any rate — and it doesn't make you wish you were somewhere else.

Legacy is a sequel to the two televised Peladon stories, *The Curse of...* and *The Monster of...*, featuring, as they did, the Ice Warriors and Alpha Centauri — if you'll excuse me giving away a few plot points — the two most memorable creations of the late Brian Hayles — possibly

excepting the Celestial Toymaker. There are echoes of both tv stories in this tale, with an 'are-the-Ice-Warriors-goodies-or-baddies?' thread, a human who seems to be a nice guy but has the odd suspicious quirk, and a dose of internal politicking from the Peladonians themselves. There are a few additional aliens around too, including an orange skinned teenage brat, and a number of rather irreverent oversized guinea pigs...

The story itself is a good old-fashioned whodunnit, at the centre of which is the Diadem, a piece of bejewelled headgear which bestows evil powers on its wearer, but it's something of a McGuffin insofar as it's confined to a subplot for much of the book's length. The fact that *Arc* is sent off in pursuit of it means that the Doctor and Bernice can be left to try to sort things out on Peladon, or as you'd expect, get mixed up in things and almost nearly horribly killed a couple of times...

Altogether a refreshingly straightforward débüt, but a bit more work is required on characterization next time — both in terms of depth, and cutting down the number of them.

Andrew Martin

DOCTOR WHO

Arc of Infinity

BBC Video

Price: £10.99

Released: 7th Mar '94

WITH A WHOLE archive of *Doctor Who* material to choose from, including some true classics which have yet seen light of day since their original transmission, it seems a little bizarre that BBC Video should single out *Arc of Infinity* for release.

The story typifies the worst in *Doctor Who* under the script editorship of Eric Saward, with lots of very short scenes cut together in rapid succession supposedly to provide some pace. It's also continuity heavy, heralding the return of Omega, the Time Lords and the Matrix, and has throwaway mentions of Temporal Grace, Romana and Gallifreyan history to alienate the casual viewer even further.

In an attempt to free himself from the universe of antimatter, wronged stellar scientist Omega has enlisted the help of one of the High Council on Gallifrey. He intends to use the Arc of Infinity to transfer to a positive existence, 'bonding' to the Doctor's form. Realizing that this

LIVE



**Starring
PETER DAVISON**

could be catastrophic, the Time Lords rule that their only course of action is to recall the Doctor home, and terminate him.

It's a rather vacuous sequel to the splendid *The Three Doctors*. Omega is a mere shadow of his former self, with Ian Collier failing to convince any viewers who saw Stephen Thorne in the role ten years before. The redesigned costume by Dee Robson is excellent, however, and looks convincingly alien to this day. Sadly, the rather entertaining Gellifolds have been disposed of — in their place we have the ridiculous Ergon, which looks awful and does nothing.

Director Ron Jones does the usual bland job, and blows the story's major twist in scene one by failing to disguise the Gallifreyan matriarch's voice. Nevertheless, he has lined up an impressive cast that includes Leonard Sachs, Elisabet Gray, Michael Gough and, rather amusingly, Colin Baker, here providing his screen test for the role of the Sixth Doctor. Unfortunately, their work is frustrated by the amateur dramatics of Andrew Boxer as Robin and Alastair Cumming as Colin.

Much of the story's failure can be blamed on the restrictions placed on writer Johnny Byrne. It has to bring back an old villain and the Time Lords, return Tegan to the fold, and half of the show takes place — for no good reason — in Amsterdam. And once *Doctor Who*'s foot on foreign soil, there has to be a set of walking down streets and a major chase scene in order to



THE NEW
Doctor Who
ADVENTURES

LEGACY
GARY RUSSELL



justify the enormous expense.

At the end of the day we're left with a very shallow piece of television, and one to watch while doing the washing.

Richard Houldsworth

STAR TREK: THE NEXT GENERATION

Volume 77
CIC Video
Price: £10.99
Released: 7th Mar '94

DESCENT, PART II brings CIC's video releases of The Next Generation into the final season. The episode is effectively split into three separate story strands. Picard, Geordi and Deanna are held captive by brothers Dwa and Lore and their Borg chums. Riker and Worf are reunited with their old mate, Hugh Borg, and back on the Enterprise. Doctor Crusher sits in the big chair and has a go at calling the shots — literally!

Surprisingly, it's Beverly's storyline that is the most interesting. Unlike Deanna, Beverly demonstrates that she is more than able to take command of a starship and does so with a healthy dollop of ingenuity and flare. The absence of the other regulars from the shipboard scenes allows writer René Echevarria to bring two junior officers to the fore. Ensign Tate and Lieutenant Barnaby quickly develop a

subtle rivalry which is a joy to watch.

Descent, Part II is basically a runaround episode which relishes in the show's own continuity. The only plot element of any real substance concerns Hugh Borg. Was sending him back to the Borg collective the right thing to have done? Unfortunately, this ethical dilemma is given only a cursory resolution.

Liaisons is something of a filler episode and could quite conceivably have been written for the original Star Trek series. In a cultural exchange, two alien ambassadors come aboard the Enterprise and Picard boards a shuttle to visit their homeworld. However, the shuttle crashes stranding Picard on a hostile planet where he is rescued and cared for by a beautiful girl.

The episode treads no new ground and, for the Picard storyline, blatantly borrows from Stephen King's *Misery*. However, Barbara Williams gives a creditable performance as castaway Anna and Marina Sirtis is afforded the opportunity to show Deanna's lighter side.

Unfortunately, the basic premise of the episode, as revealed at the climax, is a little hard to swallow. Credibility is compromised to allow a contrived situation to be created for the regular characters to participate in. Not the best of *Next Generation* but not the worst either.

John Ainsworth

STAR TREK: DEEP SPACE NINE

Volume 11
CIC Video
Price: £10.99
Released: 7th Mar '94

THE second season of Star Trek: Deep Space Nine starts with a three part story. The first two parts are contained on volume 11, while the conclusion is the first episode on volume 12. The parts are not numbered but the correct sequence is: *The Homecoming*, *The Circle*, *The Siege*. *The Homecoming* starts the series with an action adventure storyline. Kira persuades Sisko to lend her a Runabout in which she and O'Brien try to rescue some Bajoran war prisoners who are being held on an illegal Cardassian prison world. The return of the prisoners, in particular war hero Lee Nalis, complicates the already tense political situation on Bajor.

This episode returns to the subject of Bajoran politics, brushed upon by the pilot episode during its first forty minutes.

It features some good acting from all of the regulars, who seem to have eased back into their roles with little difficulty, following the summer hiatus. It also features some excellent performances by its guest stars, including an uncredited Frank Langella.

The Circle picks up where *The Homecoming* left off. Civil war on Bajor looks imminent. A coup d'état by a Bajoran fundamentalist group known as The Circle is looming. Kira is relieved of duty on DS9 and finds herself at a monastery. Here we learn more about Kira. Her 'uptight' nature does not fit in with the peaceful existence of the Bajoran religious leaders. In some ways, this episode draws its inspiration from the final episode of the show's first season, *In The Hands of the Prophets*. It reintroduces Vedek Winn and Vedek Bareil, who are still vying to become the next Kai, the spiritual leader of all Bajor. Whereas some three-part stories 'sag' in the middle, *The Circle* is, arguably, the best part of this story.

Stuart Clark

STAR TREK: DEEP SPACE NINE

Volume 12
CIC Video
Price: £10.99
Released: 5th Apr '94



VOLUME 12 begins with *The Siege* in which the Bajoran military are now taking hostile action against non-Bajorans. This episode resolves the three-part story and ties up the political and religious wrangling of the previous two episodes. Notable in this episode is that, despite the jeopardy in which the characters find themselves, Quark and Rom provide some gentle humour as they argue about selling each other's escape ticket. The beginning of the episode features some excellent writing as, in turn, each of the families on DS9 say goodbyes to one another.

Invasive Procedures is the second episode on this tape and, as an individual story, it may become rather overshadowed by the scale of the three-parter. Nevertheless, this episode is as good as any of the others and presents the audience with a peculiarly Trill enigma: the kidnapping of a symbiot from the rightful host body. This episode relies more on words than action but, because of this, provides a valuable insight into the friendship that Dax, in her previous host body, Curzon, shared with Sisko. It also reveals much background information to the audience about Trills and how they are selected for symbiosis.

Stuart Clark

THE AVENGERS

Volumes 7-9

Lumière Video

Price: £10.99

Released: 28th Feb '94

LINDA THORSON's Tara King has always been regarded as the third *Avengers* girl in more ways than one. And while she'll never be able to pose herself into a pair of leathers as smoothly as Mrs Peel, or stun the experts with the eclectic knowledge and mean, high steppin' kicks of Mrs Gale, her two episodes in the latest batch of *Avengers* videos prove her to be a mean contender for Rigg's crown of *Avengers* girl *par excellence*. Thorson is a revelation — kinky, sexy, and an enormous tease who shouldn't be allowed within ten feet of a red-blooded heterosexual male.

For much of the Steed/Peel era the scriptwriters were testing the waters, seeing just what they could get away with. By the time Thorson replaced Diana Rigg, they realized that they needn't even stop at murder, just as long as it was done with style and panache.

The Avengers finally come into its own with colour tv, and the two Tara stories make full use of it. There are groovy purples, freaky yellows and far-out rods, and that's just Tara's clothes. It's an acid-head's dream come true, and in the middle of it all is Agent 69, Tara King, trapped in a giant hour glass in *Gone*, or trying to work out which clone is the real John Steed in *They Keep Killing Steed*.

Unlike the sophisticated, so-cool-but-
wouldn't-melt-in-her-mouth-Mrs Peel, Tara is the wide-eyed innocent and us as the audience identifies with her much more. If you buy only one of *The Avengers* videos this month, make it the Thorson pack, if only for the reappearance of Patrick Newell's Mother in one of his more outlandish HQs.

Not that the other Steed and Mrs Peel releases are bad. The weakest is the black-and-white *Danger Makers*, a society living for kicks with the aim of running off with the Crown Jewels; it's coupled with the colour *See-Through Man* where the secret of invisibility is not all it seems. In Volume 8 Steed and Mrs Peel have marital problems as they face an army of tsetse flies in *Snuff Game for Big Hunters*, and a horde of rampaging pussy cats in *The Hidden Tiger*. The latter are the creation of PURRR — which stands for the Palliative Union for Rescue, Relief and Recuperation of cats, but then you knew that already, didn't you?

Great fun, but a special plea to distributor Lumière. Please, dudes, more *Tara Kings*. This boy's in love.

Nigel Robinson



HIGHLANDER Two tapes

Entertainment Video

Price: £10.99

Released: 28th Feb '94

THE OPENING SCENES of *The Sea Witch* are something of a turn-off. Ritchie on the run from a drug baron, and there's so much violence and bloody gun battles it's a surprise the tape got through the censors with merely a 15 rating. Things become more interesting with the revelation that the villain is Alexei, an immortal enemy of Duncan's from Russia, and cue a flashback with some marvellous (and obviously expensive) location work. Naturally, the story climaxes with a showdown between the immortals which, although fairly protracted, is nonetheless effective.

Next up is *Deadly Medicine*, in which Duncan is the victim of a hit and run accident. He is rushed to a hospital emergency room, but recovers from his 'fatal' injuries quickly, and discharges himself. The sudden recuperation intrigues Dr Wilder, who captures and drugs Duncan, intending to experiment on his immortal physiology. This must have been fun time for Adrian Paul, who does a lot of staggering around and grunting, but nevertheless it's high quality cult television. The only disappointment is the ending, which seems to be building to an explosion and then just... stops!

Highlander heads into *Silence of the Lambs* territory with *See No Evil*. Written by *Avengers* creator Brian Clemens, it's the story of a serial killer, stalking the streets of Vancouver and scalping and killing women with blonde hair. Realizing that the killer is copying the actions of an immortal he knew, and beheaded, 67 years ago, Duncan leads the search, but it's ultimately Tess who saves the day. It's another topnotch episode, with some disturbing scenes and more wonderful location work — particularly in the black and white flashback to 1925.

Eye witness, a transparent attempt to do Hitchcock within the *Highlander* framework, is less successful because so much of the action focuses on the annoying Tess. Witnessing the apparent murder of Anne Wheeler, a visitor to one of her set shows, Tess sets out to track down the truth. Before long, her own life is in danger — even when she is placed under police protection. Despite the below average plot, which



by necessity has to incorporate an immortal enemy for Duncan somewhere along the line, there are some terrific set pieces. The breathtaking explosion of the safe house, and the flashy showdown at the denouement, make this otherwise mundane instalment worth sticking with.

Highlander continues to impress with a first season that just gets better and better. Standing head and shoulders above such piffle as *seaQuest* and *Deep Space Nine*, it easily deserves a prime time showing on a terrestrial channel.

Richard Houldsworth



DOCTOR WHO
The Green Death
BBC Television
Broadcast Jan/Feb '94

EVERY CLASSIC television series has moments which live in the memories of a generation of viewers. Star Trek had its Tribbles, Coronation Street had the vsaduct crash. Upstairs, Downstairs had the sinking of the Titanic... and Doctor Who had, amongst others, the Giant Maggots. *The Green Death*, then, is an ideal choice for a repeat — even though when viewed

without the benefits of rose-tinted spectacles the primitive CSO work detracts. The storyline is as pertinent today as it was in 1973, and it's pleasing to note that the green message endures even if the production values don't.

The Doctor investigates chemical giant Global Chemicals when a Welsh miner is found dead, his face glowing bright green. When the Doctor and Jo are trapped in the mine, they discover giant maggots, mutations created from a by-product of the processes used at Global Chemicals, and must fight not only the spread of the infection, but also the BOSS, an insane computer which runs the company.

It's also the story in which "the fledgling files the coup" — the charismatic Katy Manning, as the unforgettable Jo Grant, left the show after three years of bumbling around in frightful frocks. The final scene, in which the Doctor drives off alone without his companion, is genuinely moving.

In all, six Sunday lunchtimes of unmissable viewing — and it could be that the BBC have at last found a home for the series to rival Saturday teatimes.

Richard Houldsworth

DOCTOR WHO
The Colin Baker Years
BBC VIDEO
Price: £10.99
Released: 7th March '94

RELEASERED to replace *The Green Death* (which has been withdrawn as a result of the recent repeat), this is a surprisingly entertaining hour and a half with an actor who has every right to put Doctor Who down to a bad memory.

Recorded at the Longleat Doctor Who exhibition, it's a collection of Baker's anecdotes and clips from the series — although of his eight stories, four are already available elsewhere on video, and nothing is featured from *Revelation of the Daleks* because Eric Saward would not grant permission. However, there are items of peripheral interest, including the news bulletin announcing Baker's casting, snippets from interviews on *Breakfast Time* and *Blue Peter*, a clip from the *Jim'll Fix It* mini-Who *A Fix With Sonja* and a glimpse of Baker and Nicola Bryant in *The Stranger*. The lack of anything from the recent *Children in Need* reunion exposes the fact that it is some time since this tape was recorded, but I suspect many viewers would not wish to be reminded of the travesty anyhow.

Those expecting a collection of cosy memories, with Baker prevented from commenting on his treatment by the BBC, will be surprised by his criticisms of the Corporation bosses — and even more surprised that a BBC Video allows him to air them. He also speaks candidly on other controversial issues, including his much-criticised costume, the character of the sixth Doctor, and the lack of guidance displayed by certain writers and the script editor. On a lighter note, his memories of his fellow actors and the many pranks that took place behind the scenes are delightful.

Although obviously of less value than the Hartsell and Troughton tapes, which featured so many short clips unavailable elsewhere, this release is still of interest as an insight to the happy and sad memories of the shortest-lived Doctor of them all.

Matthew Cooke

MYTH MAKERS 28
Sylvester McCoy
Reeltime Pictures
Price: £16.99
Released: Feb '94

THE LATEST *Myth Makers* release is a brave stab at doing something inventive with limited resources which never really comes off. It probably seemed like a tremendous idea at the time to tape the production as if it were live, but this doesn't make for easy viewing.

At Rutland, location for the tv story *Barfield*, Sylvester McCoy — best known for portraying the Seventh Doctor — is led on a merry stroll across fields and down memory lane. The excellent Nicholas Briggs again provides top interviewing skills, proving himself vastly superior to many professional television presenters. However, as the pair trek around lakes, across cattle grids and country roads, the camera — and yes, there is just the one — is forever on the move and trying to keep them in shot. After five minutes I became desperate for some sort of cutaway to break the steadicam monotony.

The other disadvantage of recording a *Myth Maker* as live is that there is no editing. If the directors had taped two hours worth and cut it down to fifty-five minutes, the production would have been fast and informative. As it is, McCoy has many interesting things to say, but has a tendency to ramble on his little country ramble, thus making the fast forward button on the remote control an attractive proposition.

As an insight into an inventive and eccentric performer it does dig deeper than the average interview, with a fascinating insight into McCoy's childhood, his time working in the City of London and his first theatrical experiences with Ken Campbell. His memories of Doctor Who are already a little hazy, but there are cameos by Sophie Aldred and Nicholas Courtney to provide excellent prompts. For die-hard Doctor Who fans it's probably a must; more casual viewers might find it a bit hard going.

Matthew Cooke

SPACE: 1999
Volume 17
ITC Video
Price: £10.99
Released: 21st March '94

THESE DEATH THROES of the series committed to videotape must be quite distressing for fans. Gone are any of the wonder or mystery that typified the first season; the second year of *Space: 1999* is populated by scaly monsters and fiendish clouds in Space.

The protagonist of *A Matter of a Balance* is Vindus, an entity from the Universe of animatronic who, with his bald head and yellow undershirt, resembles some fourth member of Right Said Fred. Vindus is exploiting Sheemeen, an Alphan woman who is lovesick for Tony Verdeschi, in an attempt to transfer to a positive existence — in its Universe evolution is running backwards.

Lyne Frederick makes a believably gullible Sheemeen, and there's some exotic location filming and sharp work from *Space: 1999*'s finest director, Charles Crichton. However, there's yet another plastic monster, which makes one wonder how a programme with such a large budget could turn out such shoddy creations. The

lightweight script by Pip and Jane Baker, who provided some of the more notable turkeys for latter-day *Doctor Who*, contains their usual potpourri of innovative ideas and absurd clapping.

The Beta Cloud is quite remarkable in that it features not only a scaly monster, but it comes from a fiendish cloud in space! As realistic as Mr Blobby but not half as entertaining, the creature ransacks Moonbase Alpha, where the crew are already disabled by a space virus, in order to steal the life support system. Producer Freddie Frieberger, writing as Charles Woodgrove, provides possibly the worst-ever *1999* episode — it's hopelessly shallow, low on plot, and looks unforgivably cheap. Dave Prowse, before his better days as Darth Vader in *Star Wars*, dons the ludicrous monster costume.

Richard Houldsworth

THE COMPLETE MAIGRET
by Peter Haining
Publisher: Boxtree
Price: £9.99
Published: 10th March '94

COMPLETE? Well, not quite. "From Simenon's original novels to Granada's much acclaimed tv series" proclaims the cover blurb. Indeed, Haining's opening chapter does discuss the character of Maigret, the famous French detective and his creator, Georges Simenon in detail. However, this is only to act as a backdrop to the book's real subject — Maigret in film and television.

In researching Maigret's screen history, Haining has certainly been thorough. Mention is made of all of the many actors who have breathed life into the investigator whether they be English, Irish, French or even Japanese. These include Rupert

Davies's definitive portrayal in the Sixties, Richard Harris's ill-fated alternative approach and the much praised and latest rendering by Michael Gambon. It is the Gambon series that receives the most attention but this is no surprise when you consider that Granada Television who make the series appear to also have sponsored Haining's book.

The book is rounded off with an appendix listing all the various Maigret film and television series. What makes *The Complete Maigret* incomplete though is the total lack of a definitive listing of all Simenon's 84 Maigret novels and 18 short stories.

John Ainsworth

CAPTAIN'S LOGS SUPPLEMENTAL
by Mark A Altman
Publisher: Boxtree
Price: £9.99
Published: 10th February '94

MARK ALTMAN'S latest unlicensed book continues the high standard set by last year's definitive *Trek* book, *Captain's Logs*. Unfortunately, this 'sequel' is not quite the bargain that its predecessor was. Covering only the twenty-six episodes of *The Next Generation*'s sixth season, *Captain's Logs Supplemental* is perhaps a little premature. Why not wait to include the seventh and final season of the series and *Deep Space Nine*?

Of course, the answer is that there is more money to be made by publishing a book per season. As it is, we have a book with half as many pages as *Captain's Logs* with a typeface twice the size but only three pounds cheaper!

Despite this disappointing submission to commercial pressures, the book's contents remain a fascinating insight into the creative efforts that go into making *Star Trek: The Next Generation*. As in the previous work, Altman allows the actors, writer and directors to do all the talking. All are refreshingly honest when commenting on their work. It is particularly gratifying to discover that reservations you may have held yourself on points in certain episodes are also shared by the programmes' makers. I was personally quite relieved to find that staff writer Brannon Braga was not altogether happy with the stance taken by Worf in the episode *Birthright, Part II*.

Not quite the bargain of the first volume but worth the money for *Trek* completists. At least, that's what the publishers are depending on!

John Ainsworth



PENNANT ROBERTS was the first director to work on Blake's 7. At this point purists might argue that the honour goes to Michael E. Bassett, who directed the debut episode *The Way Back*, but they'd be wrong. That installment was, in fact, the second to enter the studios at the BBC Television Centre...

Pennant Roberts joined Blake's 7 with a number of drama series already to his name, including *Survivors* and *Doctor Who*. However, even though he was the show's first director, his involvement in casting the principal characters was minimal. "The producer's run-up time was longer than the director's run-up time," he explains, "so the convention would be that the producer was responsible for casting the regulars, and the director would be responsible for casting the non-regulars.

"That notwithstanding, some would consult with the director. I was certainly consulted a little bit in the run-up to Blake's 7. I had worked with Jan Chappell [Cally], I had worked with Mike Keating before [on the Doctor Who story *The Sun Makers*] and it was on my recommendation that Mike was interviewed by David [Maloney] and got the Vila part. I had interviewed Sally Kaye before. I had not worked with Gareth [Thomas] before, but funny enough I had offered the part of Charles in *Survivors* to Gareth in the first series, and because he felt he was being typecast as a Welshman he turned it down. After that I remember suggesting to David that Gareth would be good as Blake."

Developing Interplay

Roberts believes that the decision to record the second episode first was perfectly valid. "This was a technique you often adopted in those days, and it's not a bad thing to do in a series. It means then that you're not confronting the problems the actors face when creating the characters for the first time, and creating the first episode which the viewer has to appreciate. As the stories were so different I'm not sure it made so much sense with Blake's 7, but it did mean we could develop interplay between the characters in the first episode. It meant Sally and Gareth could thrash out some of the problems about how they inter-related up front. Because episode one wasn't so wide-ranging they would have had less time to get it together, and might find that by the time they got to episode two they'd laid the wrong foundations."

FOCUSING ON THE FUTURE

Pennant Roberts - Part Two

Avon, Blake and Vila on a terrorist mission in *Time Squad*

Photo © BBC Video



"It's nice to get that with your actors on an ongoing series before too much gets committed to camera."

"The oddity with *Blake's 7* was that Michael Bryant's opening story was totally different in style to the rest of the series. Nation wrote the whole of the first series, and when the BBC accepted the proposal the commissioning time was quite tight, and he had to write like mad. Whilst the first episode was a philosophical piece, the second episode was very pragmatic and a way of establishing the Liberator."

However, by moving the production of *Spacefall* forwards, it did mean that not all of the necessary sets were available for use. "We had the man hours to build the [prison] shuttle, but we had very few man hours for building the Liberator which was needed for the end sequence of the second episode. So I think we built about two-thirds of the Liberator for that episode, and the main part was just a back-cloth. After episode three, the format settled down, with the Liberator being the stock set week after week."

One very imaginative set in *Spacefall* was the transit tunnel linking the prison ship and the Liberator — a brightly lit tube constructed out of inflated, billowing cloth. The sequences in which it was used were recorded on film at the BBC's own Ealing Film Studios.

"The tunnel was constructed out of silk, which had to be pumped up to its pressure, and then we'd knock off the pump to shoot dialogue, which meant that it was slowly subsiding. As there was no room for lamps inside it had to be lit from outside, and we were shooting in a hot September so we had all these big lights pointing at our tube, and when the temperature got to 110 degrees we would go outside and cool off! There were also some model shots, with Leslie Schofield falling out into space."

Interiors

Other interior scenes were also shot on film, including some set on the prison ship. Why would the director choose to do this, when one considers that the same sets were used in the video studio anyway? "It may have been to achieve the target; facilities come first and story considerations come second. If it meant that by achieving part of a sequence on film at Ealing that we would have less to do in television studio, we would do it. It was very much a case of the tail wagging the dog."



Gareth Thomas took the role of Blake after turning down *Survivors*

With the huge and impressive Liberator flight deck set to play with, Pennant Roberts was given the task of conveying the splendour of this alien vessel, although he resisted the temptation of utilizing the effective but time consuming camera crane. "We used the crane quite sparingly, just to establish it at the beginning. If you were doing the series now, you'd be more likely to take the studio for a longer period of time, and having put the Liberator up shoot those scenes for three episodes to get the most out of it. In those days you'd do the whole episode and finish in the two days, and that set was coming in and out till the time. Crane shots do take a certain amount of time to set up."

His strongest recollection of the fourth episode, *Time Squad*, is of the frustrating problems created by the BBC's own demarcation rules. The script required a full-size space shuttle to be parked inside the Liberator's hold; inside it were frozen alien assassins. The shuttle was constructed by an external company, and delivered to Television Centre. "Outside contractors could bring the materials so far and then the studio workers were responsible for it from that point on. They were only enabled to use certain dimensions of scenery, so we had to saw the wings off the spacecraft that

Roger Murney-Leach had designed, get it across the ringroad and stick them back on again!"

Roberts chose to shoot some of that story with hand-held cameras, in order to achieve the subjective point of view of the assassins stalking Jenna. "It was easy to do, but the images from the cameras didn't match so you really need a reason to put a handheld shot in with a pedestal shot. But they were fine for a subjective point of view."

Space on a Shoestring

Blake's 7 has always been criticized, and sometimes unfairly, of being a showcase for cardboard sets and shaky models. Such comments fail to acknowledge the near-impossible circumstances in which the show was made, particularly the initial series, which was allocated a rather meager budget. "The problems were basically planning," says Roberts. "Presumably the Head of Drama had decided that *Softly, Softly* had had its day, so all these slots were programmed into the computer for thirteen blocks every two weeks in the studio. They just put Terry Nation's space series in *Softly, Softly's* place — something that was highly ambitious.

"Thankfully the three directors had worked on *Doctor Who* and had some sort of notion of what planning was required. We said, 'Look, we've tackled *Doctor Who* with a hundred minutes in five studio days and a week's filming, we don't see we can do it in two studio days and a week's filming'. That extra half a day per episode was absolutely necessary."

Cutsbacks were achieved by simplifying potentially complex effects. "It meant that the teletext effect had to primitive in the extreme. We didn't know how many times we were going to be asked to do it, so its execution and time in the studio could not be long-winded, although we could dolly it up in post production. So the most basic we could do was line the camera up, put the actors in or take them out, and blurred the edges. Because of the time constraints we were making it less ambitious than was technically possible within the BBC at the time."

Special Defects

There was also a dilemma with the model shots that had been filmed by the Special Effects Department. Some of the end results were quite splendid, but attaining that outcome had not been easy. "They shot a lot of model filming which we just jibbed. There was so much compartmentalization in the BBC, and Special Effects would think 'If it says in the script spaceship moving away from the planet, it's our job to shoot that'. So they'd design the spaceship and shoot it.

Time Squid introduced Cally



"Then the designer of the studio sets was designing the interior, and it would have to be something that made sense for multi-camera shooting in a video studio, and that could be constructed with the man hours available for the series. I think we had to junk some of the model filming, and even then the exteriors didn't look anything like the interior."

With episodes churned out week after week, the director recalls that individuals at all levels on the show were attempting to meet deadlines against all odds. "In one week in the first season the four actors worked on five different episodes, with rehearsing for two different episodes at one time, filming for a third, and picking up sequences for another. I think it was the week between Christmas and New Year."

Short Changed

"Terry Nation was extremely stretched towards the middle of the series, because his deadline was getting tighter and tighter. It was episode eleven [*Bounty*] where Terry handed in the first draft and it had a running time of about twenty eight minutes, and he said he didn't have any more time to spend on it. [Script Editor] Chris Boucher and myself brought in an extra character and fleshed out some of Terry's ideas and teased it out in rehearsals and even on the day of recording. We had TP McKenna [portraying Sarkoff] listening to half of *Blow the Wind Southerly* — just to make up some time, to get it up to 49 minutes 30 seconds!"

Jenna (Sally Knyvette) and Avon (Paul Darrow) on the offensive in Spacefall



Director Pennant Roberts Photo: G. R. Baker

Bounty also involved a chase sequence with a vintage car — which probably also helped pad the minimal script. The car itself was obtained by the prop buyer, and was treated very carefully for a scene in which it was required to crash. "There was a bit of magic driving but we were off the main road for that, so the danger was minimized. It had to crash through a barrier made of plywood, which wouldn't damage the car too much."

David Richardson

*(Next issue, in the final part of this interview, Pennant Roberts discusses his work on *Doctor Who*.)*

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